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ABSTRACT

This report, written by a task force of specialists in elementary art education, focuses on potentials and problems confronting art educators as they identify their roles and directions in elementary schools. Emphasis is upon involvement on the part of teachers, administrators, and community cultural resources in developing an effective art program which regards art as integral to the total elementary school program. The book is arranged into three major chapters. In chapter one the broad concerns, objectives, and rationale for the teaching of art is related to the individual, the culture, and community are introduced. Although the major portion of chapter two is devoted to discussing several current teaching approaches, the history of art education in the United States is also reviewed. Chapter three deals with art in the elementary school and the community. Roles of the elementary art specialist, teacher, and supervisor of art, suggestions for improving and changing the program, and art in special education are discussed. The last portion of the book emphasizes ties between the school and community in developing an elementary art education program. Related documents are SO 005 643 through SO 005 645. (SJM)

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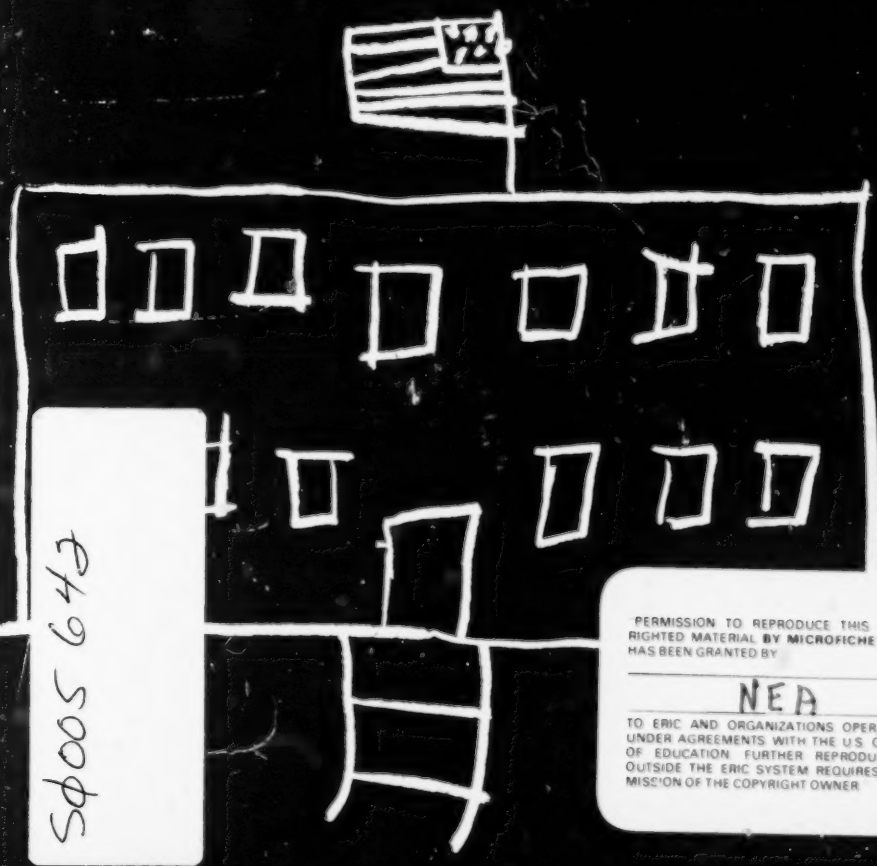

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Art Education: Elementary

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Chapter I
INTRODUCTION

Art and the Individual, the Culture, and the Community

The growing national concern for the quality of life, and the obligation which confronts the educational system, make it imperative that art play a more dominant role in the education of the student. The National Art Education Association is dedicated to the goal of a quality art program for all students at every level of instruction. The components for quality art education at each level vary to some extent, but there are commonalities of purpose for the teaching of art which are applicable to every student.

> *Art in the school is both a body of knowledge and a series of activities which the teacher organizes to provide experiences related to specific goals. The sequence and depth of these experiences are determined by the nature of the art discipline, the objectives desired, and by the interests, abilities, and needs of children at different levels of growth.*[1]

The rationale for the teaching of art in the school is based on the relationship between art and the individual, art and the community, and art and the culture. These categories provide the basis for determining the goals of a quality art program.

> ***Art and the Individual:***
> *Both when he produces works of art and when he contemplates them, man uses the arts to help him understand himself and the world around him. One of the traditional and unique functions of the arts has been to emphasize individual interpretation and expression.*[2]

Our society has over-emphasized the technological. The individual has been minimized in the process. Individual identity, awareness, self-esteem, and self-accomplishment, are imperative if our society is to grow and flourish.

The visual arts are a means whereby man attempts to give form to his ideas and feelings and to gain personal satisfaction through individual accomplishment.[3]

Art education in the schools can provide the vehicle by which this can be systematically introduced and reinforced over a period of years.

The growing complexity of our contemporary culture, including its visual aspects, also requires of every individual a capacity for visual discrimination and judgment which the art program provides.[4]

The youngster who learns to think through and with art internalizes his experiences and can begin to make art decisions which count; he learns to discriminate, to select, to organize, and to know "why."

Art and the Community:
Through the ages man has used the arts to build and enrich his environment. Art experiences should help him understand the visual qualities of the environment and lead to the desire and the ability to improve it.

An art education program which consistently emphasizes the ability to make qualitative visual judgments can help each student assume his share of responsibility for the improvement of the aesthetic dimension of personal and community living.[5]

This should result in an individual who is aesthetically responsible in the decisions he makes concerning the community and should contribute to its improvement.

Acceptance of this responsibility is particularly important during periods of rapid technological development and social change.

Art and the Culture:
The visual arts contain a record of the achievement of mankind, since the valves and beliefs of a people are uniquely manifested in the art forms they produce. A critical examination of these forms can lead to a better understanding of both past and present cultures [6]

and serve to maintain and extend the existing culture. Ours is a young nation culturally, and only now are we beginning to "seed" an art tradition which is uniquely American and not an extension of another tradition. Part of the uniqueness of this process is the affect of various ethnic groups which maintain their own cultural identity while contributing to new art forms. The student needs to become aware and informed of our cultural heritage and its contemporary manifestations.

Art education nurtures those human aspects of man which are concerned with personel, sensuous feelings and expression. Art education contributes to the

deeper sensitivity and awareness of each individual and to the humanity of society.

REFERENCES

1 *The Essentials of a Quality School Art Program: A Position Statement by the National Art Education Association*, Washington, D.C.
2 *Ibid.*
3 *Ibid.*
4 *Ibid.*
5 *Ibid.*
6 *Ibid.*

Outcomes of the Art Program

A quality art program should result in an increase in the student's capacity to:

> *1. Have intense involvement in and response to personal visual experiences.*[1] *The art experience provides activities which are valued by the individual intrinsically. Both the creation of an art object and the ability to view a work of art with sensitivity and insight are means of achieving intense personal involvement.*

For the very young child this is a natural way in which to function, for he *is* involved and, in fact, it is the attempt to relate himself to direct visual experiences, bringing him out toward broader involvement, that is a desirable outcome . . . to begin to see connections between what he is and what he sees and can do.

> *2. Perceive and understand visual relationships in the environment.*[2] *The development of a visually literate student who can make informed visual judgments about man-made objects or natural phenomenon is an important aim for every art program.*

As a child broadens his outlook, incorporating what he is with what he is surrounded by, connections are gradually made which help him grasp his own role in being able to make visual judgments and to eventually affect change.

> *3. Think, feel, and act creatively with visual art materials.*[3] *The process of transforming the materials of the artist into a whole work of art is an integral part of every art program. The creative approach, the manner in which an artist produces a work of art, engages the student at every level. The variations of approach applied to this process and the materials and media used to implement it provide many ways for the student to express himself.*

As children gain skills they become more confident in what they can accomplish with a wide range of materials, and they can begin to move toward using ideas and materials, becoming less fearful as they achieve some degree of success.

4. Increase manipulative and organizational skills in art performance appropriate to his abilities. The development of skills is an important outcome for every student. Certain processes and techniques are unique to the visual arts and provide content for instruction. The method by which one constucts a pot in clay, or the process by which a design can be replicated by the use of a silk screen, are skills which may be developed as part of instruction in art.

Through using materials one does increase manipulative and organizational skills; it is the chance to work with art materials and to *think* that allows one to begin to THINK, FEEL, ACT CREATIVELY WITH VISUAL MATERIALS![4]

5. Acquire a knowledge of man's visual art heritage.[5] *The record of man's accomplishments through the ages lives because of the arts! This foundation of ideas can be introduced at all levels through films, slides, works of art in school, or visiting museums, artists and art objects. Youngsters can begin to see connections between what has happened in the arts, ways in which different people have lived, and what they are trying to make and do in their own lives.*

Gaining knowledge of the heritage of art should be accompanied by greater ability to respond with feeling to a wide range of works of art and to derive enjoyment and enrichment from them.

For the elementary age student, the pleasure of working with materials is augmented and enhanced by the developing awareness of the world of art and specific artists who, using similar media, shared themselves through their art with peoples all over the world.

6. Use art knowledge and skills in his personal and community life.[6] *As students grow they must begin to assume responsibility for their own actions, personally and publicly. This will manifest itself in a heightened sensitivity to, and ability to function in, their physical and psychological environment.*

As the young child moves from concern with himself toward awareness and involvement with his surroundings, he should grow in his ability to participate fully in aesthetic experiences. Art education at the elementary level can contribute to the child's sensitivity to aesthetic experience and can help him assume responsibility for the aesthetic qualities of his environment.

REFERENCES

1 *The Essentials of a Quality School Art Program: A Position Statement by the National Art Education Association*, Washington, D.C.
2 *Ibid.*
3 *Ibid.*
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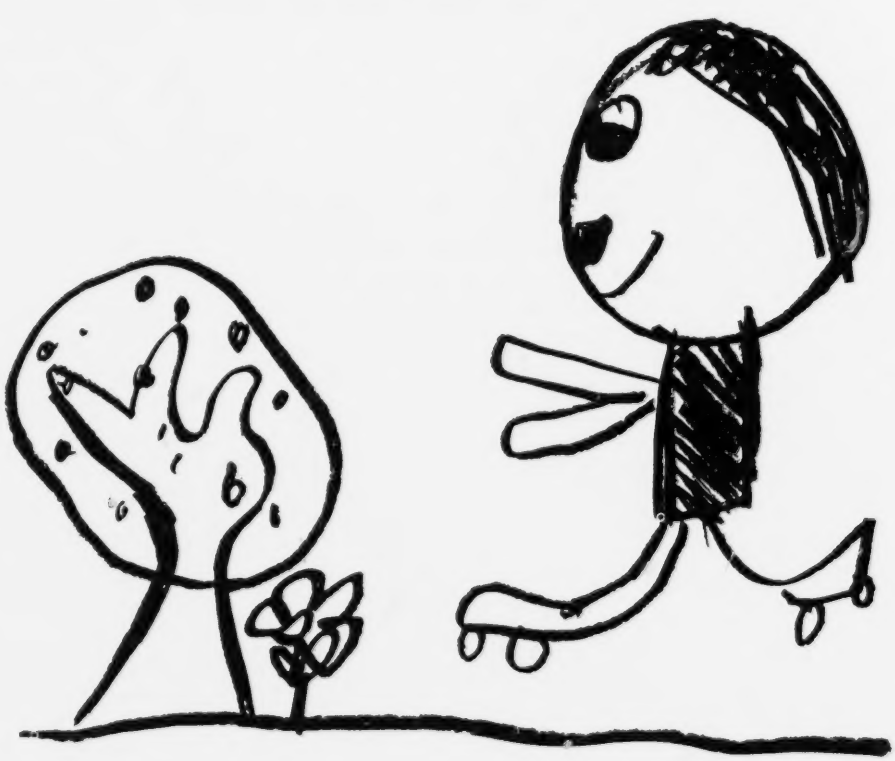
Chapter II
ART IN ELEMENTARY EDUCATION



Innovation or Renovation? An Historical Inquiry

The Arts and Humanities Program (1965) was designed to strengthen education at all levels in aesthetics, architecture, art, dance, literature, media, museums, music, speech, and theater. It sought to strengthen learning through sensitivity, creativity, and individual initiative through school systems and related institutions and organizations. Over 200 projects have been funded. (Arberg, 1971).

A key word in the grant proposals was "innovation." As a result, researchers and school project directors sought new ways to solve old problems and fill gaps in arts education. In so doing they reestablished several long forgotten and neglected worthwhile aspects of art education. The foundations for most of the new major directions of art teaching were laid before 1900. This includes both good and bad practices, concepts, and the cliché "art is a frill." Are these new practices and concepts innovations or are they renovations?

Elliot Eisner (1972) suggests that historians help us remember what we tend to forget. They also provide the basis for selective revival and renewal of neglected practices. By placing events and concepts into a structured perspective, they help us recognize the importance of continuous change without feeling threatened by it.

The history of art education in the United States is one of continuous adaptation to meet social and cultural change related to the needs of society. It has also shifted its internal priority balance of content and approaches to meet the changing demands upon art in the schools. This adaptation is not always as rapid as historically it seems it should have been. This art education cultural lag within the schools themselves has added strength to the phrase "Art is a Frill." There are continuous efforts to redefine the role of art education for the period it is in. The most recent is the National Education Association report by its Educational Policies Committee "The Role of the Fine Arts in Education" (NEA-1968). It defined for today and for the immediate future, the unique purposes for the arts in school programs, on the basis that if the arts (or art) were not taught, then those unique qualities would not get taught in the schools.

The committee identified six rationale to which I have reinstated a seventh and added an eighth. The chapter headings for this publication by the NAEA relates to them. Their rationale is listed, and the description paraphrased below:

1. *Historical* –reflecting and sustaining the cultural heritage of the student.

2. *Art-for-Art's Sake*–receiving and providing a source of aesthetic pleasure or enjoyment.

3. *Therapy*–using art to release emotional tensions, remediate growth problems, and provide means for self-expression and individual personal achievement.

4. *Creativity*–developing the imagination, usually through a performance related to the arts. (I identify making of art as a performance).

5. *Acceptance-of-subjectivity*–recognizing and accepting our humanistic qualities, frailties, similarities, differences, consistencies, and inconsistencies.

6. *End-of-work*–using leisure time to enrich the quality of living, avocationally through the arts.

Missing from the policies committee report is (7) *enriching the curriculum,* which the committee secretary, James E. Russell, identified in an address (1966) before the National Association of State Directors of Art Education (NASDAE). In this rationale, the non-art subject matter areas and skills are enriched and strengthened through artistic involvement activities related to them. To these seven, I add (8) the *world of work in art,* preparing gifted and talented art students for fulfillment of the work role identity in society, and providing them with a livelihood in their preferred learning area.

The seven areas which this chapter on elementary art is designed to cover are: (1) the discipline of art as a basis for art education, (2) the child-centered strategy (3) the artist as a model (4) interdisciplinary studies, (5) behavioral objectives, (6) the experiential strategy, and (7) the perceptual approach. Each area has some historical origin, is not entirely innovative, and may tend to be renovative. Current new directions are mostly originating as solutions to contemporary social and cultural problems, rather than from any real awareness or popular rediscovery of their practice in art education history. Each area will be discussed briefly in some aspect of its historical origins and classification with one or more of the rationale listed above, and followed with a comment on art education in the near future.

I. ART AS A DISCIPLINE

The discipline of art as a basis of art education is concerned with the art object itself, as an historical object, as an object to accept or reject according to

an aesthetic value system. It is most closely related to rationales (1) historical and (2) art-for-art's-sake, listed above.

In the public schools Louis Prang, a lithographer who sold art supplies and art reproductions conducted conferences (1892) for teachers in the Salem-Boston area to influence children and parents toward good design and art appreciation. Later Henry Turner Bailey launched the "Picture Study Units" throughout his editorship of *School Arts Book* which became *School Arts Magazine* about 1913. Through the First World War and into the 1920's, articles and books on Picture Study programs provided children with narrative subject matter and anecdotes about artistis. Schools across the nation had walls "beautified" with plaster cast bas-reliefs, Millet's "The Angelus," and the sepiatoned Raphael "Sistine Madonna" exemplifying the Protestant ethic and spiritual uplift. As art turned "Modern" with the Dadaists, Cubists, Expressionists, and Surrealists etc., the picture study units remained true to the Italian Renaissance, the Barbizon School, English portraiture, and photographs of American monuments.

Picture study units told stories about art at the primary level. Aesthetic analysis was saved for the upper grades, but not really reached. Aesthetic criteria entered the public schools through the publication of *Composition* by Arthur Dow (1898) and art teachers trained at Teacher's College, Columbia University. Prior to Dow, art in the common schools of the nineteenth century was essentially geometrical drawing, using pencils, pen and ink, and charcoal, but not color. Dow identified the Elements of Harmony as 1) line, 2) Notan and 3) color, and the Principles of Design as 1) opposition, 2) transition, 3) repetition, and 4) symmetry. His weakest area was color, perhaps because his early training was limited to black and white. In 1913 Munsell published a systematic color theory, *A Color Notation.* In 1921 his *Grammar of Color* started color wheels rolling across art desks of the country—a trend which lasted through the twenties. Important to color theory in the schools was the development of wax crayons (1880's in Massachusetts), pressed crayons (about 1903), and 'Temperine' which made transparent water colors opaque (1890's) by such major art material developers and manufacturers as The American Crayon Co., Binney and Smith, and Milton Bradley. Perhaps the first innovations in public school art education resulted from the invention, development, and industrialization of school art supplies. They made it possible for schools to teach color theory. Twenty-six years after Dow's publication, Belle Boas (1924) adapted his theories to the classroom, the free expression of children, and the home. At the elementary level art lessons taught repeat patterns in one inch squared quadrille paper for the inside of chipboard note book covers, border designs, etc. Both Dow theories and Picture Study Units fell to disuse during the depression years and World War II. Art had become "fun time." Post World War II emphasis on the process rather than the product was interpreted to mean avoiding any talk, analysis, or theory about the art object or classroom art project with children.

Consequently, Elliot Eisner (1965) discovered through a series of Eisner Art

Information and Eisner Art Attitude Inventories that 185 high intelligent, upper middle class 8th grade students in suburbs in Chicago knew devastatingly little about art, art terminology, or artists at the grade when their required art education terminated. The collage, so common in elementary schools, could not be identified correctly by 65% of the students, while 33% thought Picasso was a 17th Century artist and 23% throught Rembrandt was an Impressionist. In spite of their use of crayons, tempera, and watercolors, upwards to 90% missed words like "value," and "hue," while others were confused about the role of the artist in society and possible art careers, and mistrusted both the art teachers and their own judgments about their art.

Brent Wilson (1966) found that all fifth, seventh, ninth, and eleventh grade students limited their aesthetic criteria to recognizable factors. In a twelve-week research project, fifth and sixth grade experimental group students studied Picasso's *Guernica* in depth using the visual perceptual concepts of Arnheim (1962). Afterwards they could discuss and evaluate art objects in a wider variety of ways than students in the fifth and sixth grade control groups who only made the usual art projects.

Elementary art teachers who ask "What part of my *real* (making) art program must I sacrifice to include lessons on looking at art?" might ask instead "How much of my students' knowledge about art have I already sacrificed by limiting them to just making projects?"

Advanced Study Institutes funded by the U.S. Office of Education contributed to the upsurge of renewed interest in teaching art history and appreciation. One such for the secondary level had content adaptable to elementary art. Directed by David W. Ecker, at The Ohio State University, it resulted in a final report, "Improving the Teaching of Art Appreciation." For an eight-week period, a group of art educators from the public schools, colleges, and art museums researched, reviewed, and critiqued studies on classroom and art museum talk about art, looking at art reproductions and copies, comparative analyses of the Gardner, Janson, and Gombrich verbalization of art history, in the coding and decoding of a work of art, and taste in art.

Television art lessons came in for analysis and change (1965-66). At the request of the National Center for School and College Television, Manuel Barkan and Laura Chapman were asked to lead a committee evaluating the then current derth of quality ETV art instruction. The result was *Guidelines for Art Instruction Through Television for the Elementary Schools* (1967). The guidelines clearly outlined directions for balancing 'looking at art' with 'making art' in terms adaptable to non-television designed art curriculum. An Art Consortium originated by the same organization, now called The National Instructional Television Center, is designing quality programming called "Images and Things." Before his death, Barkan planned while John Cataldo and Alice Schwartz designed TV lessons in visual perception, visual communications symbology, and art in primitive, civilized, urban, etc., environments and cultures. It is a five-year experimental and testing program.

Irving Kaufman (1966) and George Conrad (1964) allude to Existentialism in Art. They have not pursued this into a recognizably viable concept in art education; although it has some parallel attitudes between the process of becoming, and emphasis on the process rather than the product. Eugene Kaelin (1962-1966) through his analysis of French existentialist and phenomenological writings, and the visual arts has utilized Heidegger, Sartre, and Merleau-Ponty to develop an aesthetic in which the work of art is freed from the impingement of such non-aesthetic factors as cost, place in art history, or name of the artist. The work of art, once created, has its own integrity.

Ralph A. Smith in *Aesthetics and Criticism in Art Education* (1966) and as editor for *The Journal of Aesthetic Education* has brought together a wide range of coherent and useful articles, reviews, and concepts about aesthetics in the schools in art, literature, music, films, etc. In his editorials he identifies and makes a strong case for the "fourth domain"—a completely separate approach to the learning process than the three domains defined in Bloom's Taxonomy, Cognitive, Affective, and Psychomotor (see below).

II. THE CHILD CENTERED APPROACH

The Child Centered Approach concentrates on the needs of children for mental growth and creative development. It is most closely related to rationales (3) art therapy, and (4) creativity, listed above. Art therapy, as used here, means prevention and release of emotional tension, as well as remediation and repair. Since self-expression in art helps release emotional tension, it is one aspect of art therapy. The use of art to develop self-image, or in Lowenfeld's terms, self-identification, is also therapeutic and preventative.

Usually this growth relates to levels of development, and is psychologically oriented. In the United States this approach originated, through the Child Study Movement led by G. Stanley Hall, at Clark University, Worcester, Massachusetts, and was publicized through the *Pedagogical Studies* during the 1890's. Its research consisted mostly of questionnaires. Through the work of Louise Maitland and Earl Barnes, Child Study investigated the drawings and paintings of children. As a result, stages of growth in art were identified as (1) Manipulative, (2) Cataloging, (3) Narrative, and (4) Ideational. The Manual Arts and Crafts programs prior to World War I may have kept the concept of stages of growth from receiving wide acceptance in the public schools. During the 1920's, Margaret Mathias (1924), along with instructions for drawing stick figures, also adapted the stages to public school art as: (1) Manipulative (2) Symbolic, and (3) Realistic. They were used in other art education textbooks, including Gaitskell's popular *Children and Their Art* (1958). In the meantime, Viktor Lowenfeld (1947) introduced a classification for levels of development which originated with the German Child Study Movements. His were broader and more detailed: (1) scribble stage (chaotic, controlled, and naming) (2) pre-schematic, (3) schematic, (4) drawing realism, (5) pseudo-realistic and (6) period of decision. Lowenfeld's contribution to the levels, was the naming of scribble stage, wherein the child first applies his imagination to his visual delineations.

More recently, Rhoda Kellogg (1967) added further details to the prekindergarten stages. She redefined them as: (1) scribbles (2) patterns (3) shapes (diagrams, combines, and aggragates), and (4) pictorials. Kellogg's classification system stops about age seven. Kellogg's and Lowenfeld's systems deal mainly with visual delineation. Mathias relates more to the general development of the child than just picture making. Although Lowenfeld uses three-dimensional concepts, modelling stages, etc., Kellogg does not. As yet no systematic study has been made to relate a retardation in the levels of artistic development ot general retardation of the child. Nor are there studies to show that the child gifted in art and visual delineation will be higher on the levels of artistic development than is the norm.

Art therapy as diagnosis, remediation, and cure is part of the child-centered approach. It is the most neglected area of art education, seriously in need of research to apply it to school programs and problems with exceptionalities and emotional disturbance. Emphasis is placed on the diagnosis and cure of mental illness through art, rather than just self-expression. Art therapy should have trained or registered art therapists, who can and do work in children's clinical situations. The more prominent aspects of art therapy reach to the late 1920's, and the work of Margaret Naumburg (1928, 1966) and her continuing involvement. Alschuler and Hattwick (1947), Henry Schaffer-Simmern (1948), and Lowenfeld (1947, 1952) have all contributed to the development of art therapy. Since 1961 the *Bulletin of Art Therapy*, now the *American Journal of Art Therapy*, has added new impetus to the field. More recently, Edith Kramer's *Art as Therapy with Children* (1972) and Donald Uhlin's *Art for Exceptional Children* (1972) have moved beyond the rigidity of clinical testing procedures to relate creative activities to a wide range of art therapy activities.

III. THE ARTIST AS MODEL

The artist as model identifies the creative process as the base for art education providing an indepth use of materials, techniques, and adding to them the symbolic and historic use of art in society. The emphasis is more on the interpretation of a work of art than on its purely aesthetic components. This relates most closely to the rationales above as (1) Historical (2) Art-for-Art's Sake, (4) Creativity (5) Acceptance of subjectivity and (8) The world of work in Art.

This seems a recent movement, but actually it underlies the general identification of using art to develop moral and ethical values. There is evidence of this direction in the work of Pestalozzi and Froebel. Elizabeth Peabody took her kindergarten children to the Boston Common (1862) for natural object lessons, in which they found in the geometrical structure of nature (a leaf, tree, flower) evidence of a divine spirit or divine order to nature.

More recently Feldman, in *Art As Image and Idea* (1967) deals with the social, personal, and physical functions of art in a society, the structure of art, and the interaction between different works of art and media in terms of our

culture. In his second book, *Becoming Human Through Art* (1970) he extends his work to include a humanistically oriented art curriculum. Kaufman in *Art and Education in Contemporary Culture* (1966) philosophically analyzes contemporary practices in art education through a general classification of fine art, folk art, and popular culture. He uses the artist as a teaching exemplar, and lays the concepts for teaching moral education through art. Lansing in *Art, Artists, and Art Education* (1971) relates the concepts of artists and the world of art more directly to specific practices in the classroom than does Kaufman. He suggests that understanding the fine arts process (making, analyzing, criticizing, and art history) is essential to the teaching of art at the elementary level. He extends levels of development and child art concepts to the artist as a model for art teaching while using behavioral objective concepts. Schinneller in *Art: Search and Self-Discovery* (1961, 1968) is concerned with the function of art in society, design in general, and the realization of personal response to design and art in the cultural environment. In *Art Learning Situations for Elementary Education,* Warren Anderson (1965) has provided a series of study units and suggested lessons in a comprehensive elementary approach to the past and present roles of artists in society, developing visual perceptual learning, teaching the relationship between art and man made objects, developing creative concepts, and the aesthetic response.

These approaches are current enough to lack continuous historical perspective. Public school art, like modern math in the 1960's, is receiving the attention of professionals. The National Endowment for the Arts, Arts and Humanities programs, and the State Arts Councils are moving in the same direction, using the visiting artist or professional artist program for the public schools. These programs use various methods, from one time demonstrations without relation to the art curriculum to short periods of repeated activities or year long artist-in-residence procedures. Indirectly they are also improving the concept of the artist as a community helper and emphases upon art as a career possibility (rationale 8).

IV. INTERDISCIPLINARY STUDIES

Interdisciplinary studies involve a combination of the arts using aesthetics, humanities, and media. They follow "education through art" concepts thus relating them to rationale (7) art for enriching the curriculum; but overlap rationale (4) creativity, and (5) acceptance of subjectivity. They continue the learning-by-doing concepts of John Dewey, the integrated arts of the 1920's, the core and correlated curriculum of the 1930's and 40's, the *Education Through Art* concepts of Herbert Read (1939) and Lowenfeld (1947), and more recently of the British Primary School and open classroom. They are the practices which are most thought of as *innovative* in our current educational mythology, mostly perhaps by the non-art and non-education writers who have only recently come upon them and think them new. The most important factor is that money is now available from grants and special funding to provide enough interdisciplin-

ary arts programs to prove their effectiveness in achieving quality learning in all areas.

A similar project was tried in Owatonna 1934-1938, funded by the Carnegie Corporation for the Advancement of Teaching in Education. Its purposes were to show the importance of art and visual design in a typical midwestern community during the depression. It emphasized the applied and decorative arts, landscaping and commercial display but made a definite objective of omitting the fine arts, art history, and aesthetic analysis. (Carnegie Corp. C. 1942). Its main contribution to art education at large was *Art Today* (1941) authored by three of its participants Edwin Ziegfeld, Gerald Hill, and Ray Faulkner.

Art was taught in the cafeteria, for lack of an art room, before and after meals in one of the Owatonna schools. One art teacher who taught there after the project closed is Kathryn Bloom. She later became director of the USOE Arts and Humanities Division in the early title programs with Harlan Hoffa as specialist in art education. Since 1967, she has been director of the Arts in Education Program of the John D. Rockefeller 3rd Fund, pilot projects to integrate the arts with the total curriculum. The first project initiated in the University City, Missouri, public schools was a project which utilized an entire school system for reaching the goal of all the arts for all the students. Another, through the Bank Street College of Education, supports "Public School 51 Project" for innercity studies, which among other activities encourages an arts for the parents group. A project in Mineola, Long Island, New York, for upper middle class suburban students and parents utilizes concerts, dance, and drama in the arts for curriculum enrichment. In 1970-71 the JDR 3rd Fund extended its supporting grants to sixteen schools and programs, the Children's Art Caravan (an art mobile for the Museum of Modern Art), support of IMPACT, and the College Examination Board to obtain Advanced Placement in Art and Music in high schools for studio and art history students.

CEMREL, Inc., in St. Louis, Missouri, is one of ten national educational laboratories, supported in part by the U.S. Office of Education. A major part of the resources of this organization is devoted to the Aesthetic Education Program. Phase I of the program was directed by the late Manual Barkan, resulting in the publication, *Guidelines: Curriculum Development for Aesthetic Education* co-authored with Laura H. Chapman and Evan J. Kern. The "Guidelines" defined, codified, and made information on terminology, inter-disciplinary similarities and differences in art, music, dance, theatre, literature, etc., and behavioral objectively stated curriculum sentences easily retrievable through Barkan's adaptation of the Royal McBee Keypoint System. The program is currently developing instructional materials based on the work of Phase I, which at this writing are being tested in twenty-three states. The program will finish the development of the Aesthetic Education Program for elementary grades K-6, in 1975.

In spite of its long historical continuity, some problems in scheduling, structuring, and identifying disciplinary priorities have not been resolved. The

emphasis of one of the arts over the others in the interdisciplinary program continues to cause some dissention in school programs. The supposed lack of one person to teach all of the related areas effectively has resulted in team approaches. These vary with the schools. It is reasonable to suppose that if colleges can turn out certified art, music, theatre, and dance (movement education-physical education) teachers, then a teacher training program concentrating on the "humanities" or "related arts teacher" could turn out certifiable individuals for such roles in the schools. Such a program is that conducted by Leon Karel, Northeast Missouri State University, Kirksville, Missouri, as a related arts course for general aesthetics. His textbook for the course, *Avenues to the Arts* (1966) can be adapted by knowledgeable teachers to elementary school programs.

Chandler Montgomery, at New York University, has also developed an interdisciplinary approach to aesthetic education relating found sound with found art, body movement to working in clay, and sequential stages of learning in his *Art For Teachers of Children, Foundation of Aesthetic Experience* (1968).

V. BEHAVIORAL OBJECTIVES

The Behavioral Objectives Approach defines the planned outcomes of any type of lesson or study unit in terms of behavior or the performance of the learner. It is not limited to art, nor is it a philosophy. Behavioral objectives are an approach to curriculum planning. Although structured in their format, they can be creatively imagined and satisfyingly done. They need be no more restrictive to the individualized creativity in the art classroom than was the Shakespearean sonnet's rhyme scheme and meter restrictive to William Shakespeare when he wrote his 101 sonnets on various aspects of the love theme. The way the art teacher uses the format and teaches under it will determine their effectiveness in improving public school art education.

Related to behavioral objectives, are two other components; Planning Programming Budgeting System (PPBS) and the Taxonomy of Educational Objectives. They are not dependent each on the other, but they each help make the other workable. The taxonomy provides the learning categories checklist which the behavioral objectives identify in making a variety of approaches to individual learning possible. Behavioral objectives identify learning outcomes which can be assessed and evaluated. PPBS provides the structure for financial support of the educational program. In a society of commercialized packaging, these three components are a large economy sized package placed on the market by the USOE to cover its own investments in terms of accountable outcomes. College art teacher preparation programs would do well to teach them. First year art teachers would do well to learn them before applying for jobs in schools which use them. Art directors would do well to learn about them for inservice art training before the district converts to them if it hasn't already. They are too highly involved with money, economic educational balance, and program evaluation to be considered another fad. Although they reflect our current computerized culture rather precisely,

they should not be confused with the behavioral predeterminism of B. F. Skinner (1971).

Behavioral Objectives originated somewhere within the National Assessment of Education Progress Program resulting from the Carnegie Corporation of New York's sponsoring of the Exploration Committee on Assessing the Progress of Education (ECAPE) in 1963-64. The committee's main objective was the survey of school administrators, teachers, board members, and laymen involved in education to design a useful assessment and evaluative tool to constructively help and support the schools. Following its final report in 1968, it dropped its exploration capacity and began operation as the Committee on Assessing the Program of Education (CAPE), with a plan picked up by 43 states and territories as the Education Commission of the States. As this National Assessment grew, a system for evaluation according to observable outcomes was deemed necessary. Observable outcomes were identified as showing up in the behavior or performance of children (or the learner), and a structure had to be designed to fit them. Several authors have been effective in writing about them (Mager, 1962, French, 1957, Gronlund, 1964, Popham, 1970 etc.) and in some cases confusing the scene by the use of such terms as Behavioral Objectives, Instructional Objectives, Behavioral Outcomes, and Behavioral Performance. The terms seem to be interchangeable depending upon the point of view of the author. To them, Eisner has added "Expressive Objectives" relating to the affective domain and aesthetic response (1972).

Research and application of behavioral objectives to art education has been published through *Studies in Art Education* over the past few years by Laura Chapman (1971) and David W. Ecker (1971) both of whom have game theory application, and Donald Jack Davis (1971), Guy Hubbard and Mary Rouse (1970) among others. Lansing uses them in general in his artist as model approach.

Brent Wilson has represented the art committee's thinking in applying behavioral objectives to the art objectives of National Assessment for the student at ages 9, 13, and 17. They designed the sequence of art learnings to include such major objectives as 1) perceiving and responding to aspects of art, 2) valuing art as an important realm of human experience, 3) producing works of art, 4) knowing about art, and 5) making and justifying judgments about the aesthetic merit and quality of works of art. Accordingly they identify the type ability and knowledge about art which is expected from pupils in grades 3-4 (age 9), grade 8 (13), and grades 11-12 (age 17). This establishes the goals and objectives which art teachers will have to consider when each state uses National Assessment to look at its art programs (Wilson 1971).

The Planning Programming Budgeting System seems to have developed either directly or indirectly from an experiment in performance contracting when The Texarkana School System and The Dorsett Informations Systems contracted to teach reading to a group of students. Then college level economics professors and commercial industry began developing school financing practices

using big business methods or management by objectives. Accordingly, accountability hit the fan, and was picked up by President Nixon, Congress, agencies of the federal government, school boards, and some college teacher preparations programs to catchword the process of measuring student outcome according to the cost of the input.

PPBS follows a cyclical sequence of 1) setting educational goals, 2) identifying (behavioral) objectives which lead to the goals, 3) designing a program to achieve the objectives, 4) evaluating the completion of the objectives in relation to the goals and the program, and 5) reviewing and recycling. Review may lead to continuation of a successful program, redirect the program to achieve the same objectives, or identify new objectives in accordance with the set goals.

Input includes the teacher, the curriculum or behavioral objective plan, the classroom conditions, supplies and equipment, etc. Review should take place between the teacher and the administrator to determine reasons for success if the objectives were met, and causes for failure or percentage of failure, if they were not reached. School budgets control more curriculums than do educational philosophies, and our college level education professors might do well to remember this when preparing future teachers and art teachers to fulfill tasks for which they will be held accountable.

The Taxonomy of Educational Objectives (Bloom-1954, Krathwohl-1966) provides concepts and content for applying behavioral objective techniques and PPBS formulae to education, and are adaptable to art education. Various attempts have been made to categorize or classify thinking and learning processes. The most recently popular is commonly called "Bloom's Taxonomy."

Benjamin Bloom was editor of the first publication of a series of handbooks published under the title *The Taxonomy of Educational Objectives.* It resulted from a series of meetings and symposiums which originated with a group of college examiners at the American Psychological Convention in Boston (1948). The whole taxonomy will no doubt consist of three handbooks, one on each learning domain. *Handbook I: The Cognitive Domain* was published in 1956, and *Handbook II: The Affective Domain* in 1964. *Handbook III: The Psychomotor Domain* is apparently still in some prepublication stage at this time of writing.

VI. THE EXPERIENTIAL APPROACH

The Experiential Approach is based on the use of materials to offer a wide range of experiences in making art. It is by and large the most extensive approach in elementary art education today, covering thousands of books on how to make arts and crafts projects, use of materials, and periodical content. Of the eight rationale listed above it can relate to (3) therapy, (4) creativity, (6) art for the end of work, (7) art for enriching the curriculum, and (8) world of work-in-art. Interestingly enough, children can and do make projects in art in which there is no relationship at all to any of these rationale, but only to the

precise objective of making the project. The five rationale above require objectives other than just making a project. At its lowest level "making art" is represented in the question "What can I do for an art lesson?"

On a more meaningful educational level, the art experience is expected to lead somewhere more important than just the art product. In its broadest interpretation, the background for this approach reaches back through almost the entire history of art education in this country. Since John Dewey, the phrase "learning by doing" has been applied to this aspect of art education. From the 1880's to the present, much of the innovation in the experiential approach has resulted from the research, discovery, invention, and development of art materials by such manufacturers as the Waltham Chalk Co., American Crayon Co., Prang Co., Binney and Smith Co., and Milton Bradley Co. They provided semi-moist watercolors in open pans; Prang Temperine, invented to make transparent watercolors opaque, became poster tempera. Wax molded and pressed crayons, and plasticine have each developed from industrial approaches to educational need. In the 1880's and 1890's they produced school colors when restrictions in geometrical drawing denied young children the use of it in school. The making of art is the editorial direction of such periodicals as *School Arts Magazine; Arts and Activities;* and the recently launched *Art Teacher* published by the National Art Education Association. They are as dependent upon contributions and photographs from art teachers as many art teachers are dependent upon them for new ideas.

More recently investigations in the creative teaching of art have established reliable concepts on the specific use of art experiences which affect the thinking processes of children, the sequential programming of art experiences, and the depth vs. breadth approach. By investigating college art and non-art majors, Kenneth Beittel and Robert Burkhart discovered specific drawing strategies of the spontaneous, deliberate, and academic approaches (Beittel-1966). The spontaneous student uses sketchy lines, works all over the picture, building up, erasing, adding to, or painting over as he goes. The deliberate student finishes each area before he moves to the next using continuous lines. The academic student works always from the subject matter for likeness and precision, allowing himself no freedom to work on the picture or design as an expression of the object. Burkhart (1962) tells of research conducted with Edward Mattil and Kenneth Beittel to study depth versus breadth learning in ninth grade art students. The conclusions have meaning for elementary school art. Breadth provides a wide variety of activities and media while depth explores the use of a single media or art concept deeply before moving to the next. They found that at least twelve lessons and experiences were necessary before the student had sufficient control of his materials to use them successfully in expressing his own visual concepts or expressing himself in art. Further research revealed that children needed opportunities to talk about their art and what they were doing in order for true learning experiences to result. This would substantiate the distinction Dewey made between an event and an experience. The true learning

experience took place only during the process of articulation and recapitulation of the event by the student; otherwise it remained a happening without real educational value. It is in the neglect of this last phase that art teachers have misunderstood and misused Dewey's and symptomatically Lowenfeld's *progressive art education* concepts. Accordingly, progressive education originally meant to progress from one learning experience to the next one in sequence, each time becoming more advanced. It did not mean "progressive" as in progress or cultural development, or free-will (laissez-faire) without teacher guidance as it was popularly interpreted. Similar concepts of sequential structure can be found in the aforementioned articles by Ecker, Chapman, Davis, Hubbard, and Rouse.

A major problem in the experiential approach is incorporating sound cognitive information with the psychomotor skills inherent in the making of the product. The emphasis on the process rather than on the product necessitates instruction by the teacher to bring meaning to the process which helps the student turn the making of art into a learning experience. Victor D'Amico, with *Creative Teaching in Art* (1942) exemplified the early creative use of the experiential approach with a modern abstract art use of collage and the art-from-scrap so necessary during the World War II deprivations. Mattil's, *Meaning in Crafts* (1959, 1965, 1971), long a popular and established work, incorporates classroom activities in printmaking, puppetry, modeling and sculpturing, drawing, painting, papier maché, etc. with the creative growth of the child through art along with related information and pictures about the same crafts activities in other cultures or art history as a basis of art knowledge.

On a similar vein, Wachowiak and Ramsay in *Emphasis: Art* (1965) describe what they call "the qualitative program for the elementary school" emphasizing that a high degree of studio and art history background is necessary for the art teacher to select and teach specific information, design elements and principles, establish aesthetic convictions in a planned rather than hit-or-miss program. It is essential to their belief that art in the schools must include more than just the making of a product.

VII. THE PERCEPTUAL APPROACH

The Perceptual Approach is based on the physiology and psychology of using sensory modes for perceptions gathering cognitive information. In the eight rationales listed above it relates most closely to those aspects of aesthetic education found in (2) art-for-art's sake, (3) creativity, and (7) enriching the curriculum. In the visual arts, there is a tendency to interpret *sensory* perception as *visual* perception. The term sensory perception includes all the sensory modes, seeing, hearing, smelling, tasting, feeling, and kinesthesis. The current emphasis seems to derive from the increasing amount of research and theorizing about visual perception, its relation to learning processes in special education to its use in learning disabilities, and to environmental ecological concern. It is popularly referred to at the lowest level of affective, value judgments as "visual awareness."

Historically visual awareness was a part of Froebel's *nature object lessons*, in the first Kindergartens. Some aspects of it were involved in the eye-hand drawing copy books of the nineteenth century. The recent psychological, physiological studies have been most influenced by Rudolf Arnheim in *Art and Visual Perception* (1954) in which he dealt with the eye's reception of balance, shape, spatial relationships, light color and movement in terms of art from a historical and cultural points of view. In his more recent *Visual Thinking* (1969) Arnheim extends his theory beyond the realm of art to include all processes of reasoning and abstract thinking, not just perceiving and visually imagining. June McFee, in *Preparation for Art* (1961, 1970) proposes the perception-delineation theory in which (1) the child's readiness (2) to interact with the psycho-cultural transaction in the class (3) establishes the visual-physical environment which gives him the data for (4) information handling which he (5) translates into a creative delineation, and finally (6) evaluates his delineation for feedback and transfer. McFee then proceeds to relate these to general readiness for art through cultural, environmental, and child developmental factors, curriculum development, and behavioral objectives, both conceptually and practically. Warren Anderson (1965) deals in part with visual perception as aesthetic response, an art terminology useful in dealing with visual literacy, and visual symbols or data as non-verbal communication.

Linderman and Herberholz in *Developing Artistic and Perceptual Awareness* (1964, 1969) are concerned with a wider range of sensory perceptions than just the visual. They are less theoretical than either McFee or Anderson, and they tend to deal with steps, procedures, activities, questions, and approaches for teachers to use in developing perceptual awareness. They relate primarily to the child's growth according to levels of development, motivation, and art history.

Cataldo, in *Graphic Design and Visual Communication* (1966), has concentrated on the visual interpretation of the semiological, and typographical environment, providing an aesthetic base on which to evaluate and respond to it. *In Words and Calligraphy for Children* he relates it to an elementary art teaching sequence through lettering and alphabet design.

One common factor in the McFee, Anderson, Linderman, Herberholz, and Cataldo books is the serious concern they have for evaluating student growth, aesthetic response, and creative activities through their sensory perception. Although not always dealing in behavioral terms, they place a high priority on evaluating student responses and suggest systems for making evaluative judgments about what the child is actually learning, expressing, or revealing about himself through his product or his response.

Visual perception has wide enough scope to appeal to environmentalists, psychologists, behavioral scientists, and educators in early childhood, exceptional children, AV media, general education, as well as art. In 1969, in Rochester, the First National Conference on Visual Literacy, sponsored in part by Kodak Industries, was held to explore, define and share expereinces and data, and bring coherance to the field (Williams and Debes 1970).

In summary one factor should by now be clear, that no single approach to art teaching can fill all eight of the roles by which art can make itself recognized as a force instead of a frill in the schools. To meet these many needs, a wide variety of approaches, concepts, and philosophies are necessary, and seven of these approaches are the basis for this publication.

THE 2001: EXPECTANCY SYNDROME

Books like *Technological Man* (Furkiss-1969), *Art, Affluence and Alienation* (McMullen-1968), *Future Shock* (Toffler-1970), *The Dream of Icarus* (Coutts-Smith-1970), *Future of the Future* (McHale-1969), and *Beyond Freedom and Dignity* (Skinner-1971) among others have had us all anticipating the future and preparing for it. After an historical summary a look to the future is often expected. In this case, at the present rate of transition and diverse complex social cultural directions such a look is somewhat presumptuous and relatively impossible. However valid, the current gloom and doom about the environmental-ecological future questions how distant a future is possible. The popular turn to the occult is somewhat medieval, and together these elements are like a grand Vilekowskyesque cycle around eschatological manias. With the year 2001 as a goal date, we are assured of living into the next milinium, rather than expire in mass suicidal rites as in central medieval Europe, New Year's Eve 999.

For all I know, children might be classified and grouped with teachers according to astrological signs, numerological types, or similar Jungian psychological types instead of I.Q. scores. The teaching machine may become solely responsible for transmitting cognitive data because its memory bank can be reprogrammed faster than can a teacher's memory bank. Classroom teachers may be made entirely responsible for the affective, humanistic teaching which cannot be done by machine. And art teachers may not exist as such. They may have a change of name. The sequence of change in art teaching terminology began when manual drawing (1800's), became Manual Arts and Crafts (1900), changed to Art (1910's-30's), and Art Education (1940's). We may be due for another title change, probably to Aesthetic Education or Humanistic Education.

Art programs which have actually been frills and contributed nothing to their school programs may go down the PPBS drain, or become accountable. Then art won't be a frill anymore. Some sociological writers and psychologists (Abraham Maslow-1971, Rollo May-1964, Charles Reich-1970, and Phillip E. Slater-1970) are saying the alternate culture has already arisen and the arts will replace the Protestant Ethic as of primary importance in our society and culture.

Perhaps if we want a true indication of the future, art teachers might again look to the commercial industries. Whether or not they are predictive of trends they do plan for future markets. Note the arts in the classroom programs of a humanistic and aesthetic nature: Elliot Eisner's Kettering-Stanford art cart project, Hubbard's and Rouse's *Art: Meaning, Method, and Media* series of art workbook-textbooks, the McGeary edited "Learning Through Art" program of art reproductions, the Saunders designed Abram's *Multipurpose School Artprint*

Program, Scholastic's *Art and Man* series, and the *Metropolitan Museum of Art School Extension Program*, etc. They are each designed to be used either by the art teacher or the classroom teacher. These publishers, like the art materials manufacturers, know their market surveys and projections and have a larger role in educational innovation than is usually recognized. The classroom-art room design of their programs indicate that the arts and humanities will be important in the schools, but that they may be taught by the classroom teacher instead of the art teacher. In which case it will be the art teacher who is the frill and not art after all. This is indeed something to contemplate.

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Is There an Art Education?

By the conclusion of the nineteenth century the question of free public education for American children was largely resolved in their favor. By the middle of the twentieth century, art studies were an expected part of the spectrum of possible learnings in public schools. Few contemporary educators would question the significance of the arts as basic to a more fully developed human potential. Further, of the two major social possibilities of twentieth century life, i.e., the realization of individual potential or the realization of the social state, Americans chose individualism in principle if not always in practice. Currently the arts seem to function most importantly as individual avenues of expression and delectation. Recently some sociologists have commented that the potentially self-realized man in a chaotic and uncommitted social order must suffer inevitably from disorientation and alienation. The well-documented malaise of much of the youth of our time is rooted in the dilemma of great potential for self-realization and the small potential for acceptance in a nation which makes meagre use of its most uniquely creative individuals. The fate of many American artists, as prime examples of creative individuals, is to generate increasing quantities of art for appraisal by a disproportionately small group of consumers. Art education in its broadest sense has been the motivator and stimulus of artistic valuing and behavior, feeding more artists into an already tight market. The production of energetic artists engaged in increasing production is not at all matched by our ability to generate the audience.

If there is any validity in these aforementioned assertions, then questions are raised about aesthetic response within the individual as producing the dynamics for change. Each individual lives in at least two major dimensions magnifying the dichotomies between social and individual needs. The individual is capable of interior life, the life of intellect, imagination, and subjective valuing, all of which are indigenous to aesthetic responsiveness. Insistent societal demands and strictures also compel exteriorly-directed functioning which means living and working with other people in all kinds of situations. American art education has fostered uniqueness and self-expression as the antidote to the philistinism of Main Street. But it has been largely an art education of internalization. Art education may have promised and also yielded the liberated

self through its child-development rationales and its activity programs. But typically it has not provided a means by which persons can come to grips with their society. The artist has philosophized in the realm of visual experiencing, but up until recently and like all others he has insufficently confronted the realities of his despoiled and polluted planet. The re-creative element in contempoary aesthetics has played a weak second fiddle to the reactive element suggesting a passive rather than an aggressive posture for the contemporary arts. Artistic gesturing, cultivated in the classrooms of America under the postulates and programs of art education, has been too long confined to the table-top encounter as the pedagogic counterpart of the two-dimensional picture plane. Only very recently have we witnessed some conceptualists, environmentalists, and process artists attempting to grapple with the earth and its architectural and engineering detritus in an effort to utilize it as malleable material. Classroom examination of physical surroundings tends to be increasingly evident, suggesting some departures from the two-dimensional thinking of traditional art encounters. There are some forays into multisensory and synesthetic realms as well as environmental manipulations. This encouraging trend is the work of artists dismayed at and challenged by those pervasive environmental anomalies created through man's historical questing for the traditional, the familiar, and the pedestrian in his architecture, engineering, industrial design, and manufacture of consumer goods. It is worth repeating that if artistic enterprise does not call attention to the re-shaping of the forms of the society and the society itself, it misses the second of the two main points for possible programmatic development; point one emphasizing the child developmental and self-realization potentials of art, and point two indicating the staggering impact on the individual of an insensitive society which impedes, damages, and distorts the thrust of the art education field. This is a field concerned with the interaction between potentially developing self and the potentially evolving society. To be significant, these vectors of personal and social growth must be coordinated in terms of closest reciprocity.

Those who initially introduced art into the contemporary classroom must have been proclaiming, at least unconsciously, the capacity of the masses for imbibement in aesthetic domains held throughout historical time as the exclusive precincts of a titled or moneyed elite. Child developmentalists have contended, contrary to the views of the genetic elitists, that the artist was to be found in every child. The manifestos of contemporary art education lay the groundwork for the paradox of popular elitism. To follow this line of thinking, that is, if every child is an artist incipiently, then every work he produces is a work of art incipiently resulting in an extreme extension of the boundaries of art quality and defying all attempts at either description or categorization. The most recent efforts of artists seem an ultimate realization of the proclamation of the child developmentalists. As within the society we witness the disappearance of even the loosest delimitations of art and art experiencing, the classroom atmosphere concurrently has also come unglued as has the general social and political

structure of America today. Teachers are very uncertain about what they are teaching just as children are very uncertain about what they are learning.

While the current state of events breaks the boundaries of the known and knowable in art, there are also psychedelic implications. These are reminiscent of the closing scenes of Stanley Kubrick's film epic, *2001: A Space Odyssey*. Intelligence and sensation ever unfold and seem to expand infinitely with acceleration and momentum. In imaginative and mental terms many already dwell in the far reaches of space since human intelligence needs not break the barriers of speed and time. The capacity of intelligence to transcend these limitations makes it possible to both imaginatively project as well as physically penetrate vast distances. The apocalyptic visualization of the space age is already one of flashing lights and image erasure, of ambiguous and shifting forms, of terrifying motion and shattering sound. All these frenzies which we like to think are the attendant images of the space age are in reality portents of things as they are as well as those yet to come on earth.

Some Strategies for the Teaching of Art

As art is individual and personal, so each child's art experences are and must always be, highly personal and unique. There is not "one way" to teach art. Art education must be unique to each school, each group of children, and in fact each child; and every art teacher must find his own way.

At the present time there are several approaches to art education which tend to be predominant. But it must be remembered that methods of teaching come and go, and those which gain prominence at one time may be soon replaced by others. It is, in fact, a healthy sign for art education that there are many ways of teaching art. Danger comes when approaches to teaching become narrowed into one system, or even several systems.

The following sections will discuss several current teaching approaches, described by professionals who are working in those particular ways. Most art programs combine features from several of these methods, and there are countless excellent art programs which do not tend toward any of them. Art education by its very nature escapes categories and rigid structures; and it must remain flexible and open.

Whatever teaching methods an art teacher may use, the important point is to keep always foremost the personal human qualities of the individual child so that art education is for him a deepening of his ability to experience with sensitivity and to respond with warmth and affirmation.

Art programs and teaching methods must always remain subordinate to the individual human person and his capacity to feel and respond to the qualities of his world and to know with sympathy and joy, with tenderness and understanding.

Art Approached as a Discipline

The elementary art program can be designed around the concept of art as a discipline, a way of knowing–sensuously, emotionally, intellectually, and critically. In such an approach, the creation of art forms is generally closely related to the child's growing understanding of the art of past and present cultures and his ability to form critical judgments.

In the last decade, there has been increasing interest among art educators in using the disciplines of art history and art criticism as the basis for teaching art.[1] This interest has grown out of the writings of Jerome Bruner which stress that children at any level can be taught to understand and use the structuring principles and methods of inquiry of a discipline.[2] Thus, the philosophy that the job of the art teacher is merely to provide an opportunity for children to work with a wide variety of materials in order to solve visual problems or to express their feelings, that is, to act like artists, may be partly supplanted by the idea that his job is to provide knowledge of how the art historian and the art critic deal with art and opportunities to use the skills unique to their disciplines.[3]

The *art historian* looks at art as a scholar. He asks objective questions about the work of art in the past. Who made it and when? Why was it created? How did it originally look? To which stylistic group does it belong? What was its original meaning? How does it reflect the political, sociological, and economic conditions of the time? His examination includes the object in questions as well as related objects and written documents of all kinds. (The activities of the curator and the anthropologist might be included with those of the art historian.)

The *art critic* is more interested in the work of art in the present. His questions are more subjective: What attracts his eye most? How do the parts work together? What feelings does the work evoke in him? What does it mean to him? Does he think it is a work of high quality? He searches for words to point out aspects of the work to his audience to help them see what he does and to provide aesthetic reasons for his value judgment.[4]

Appreciating art involves skills of looking and describing that must be

learned.[5] Appreciation is something distinct from liking.[6] It is to be contrasted with an immediate and superficial reaction to an art object, and with the old-fashioned sentimental and moralizing "appreciation" of art. While subjective responses and individual judgments have an important place, they must be preceded by the gathering of factual knowledge and by careful observation. They need to be justified by aesthetic reasons.

The critical process can be learned and used by elementary school children as well as by the art critic; it consists of the following steps:[7]

1) *Description* of everything that can be seen in the work of art, as objective as possible. This inventory of the visual forms and material aspects precludes premature judgment and lays the groundwork for the next steps and for discussion of the work with others. Although the critic cannot create a verbal equivalent for the art object, he can use poetic language to help convey his perceptions.
2) *Analysis* of the composition, that is, a description of the formal relations of the parts and their expressive effect.[8]
3) *Interpretation* of the meaning of the work of art, an explanation of the ideas it conveys, and of its significance.
4) *Evaluation* of the quality of the work. The judgment is based on aesthetic reasons or standards, which may be primarily formal, expressive, or instrumental, depending on the work in question.[9]

This critical identification of an art object is distinct from the scholarly identification of artist, title, data, etc., which requires a different sort of inquiry.[10] The quality of criticism will be improved by practice in visual discrimination, by expansion of art vocabulary, and perhaps by some historical research.[11]

Knowledge of the history of art can increase the student's appreciation of the work of art he is viewing by helping him understand the cultural context in which the work was created. In the elementary school, the emphasis should not be on memorizing dates and names or on surveying art works in chronological order. In-depth studies of a period or of an artist may provide insight into the discipline of art history. Children can learn to distinguish among styles, to understand the means by which a work may have been created, and to understand the functions of art in society. More comprehension of art history as a discipline can be expected of children in the upper grades, while an informal approach to looking at and discussing art objects is appropriate even in the lowest grades. By beginning early with this approach, children will come to expect that art involves looking and discussing as well as doing.

THE CRITICAL-HISTORICAL APPROACH

Most children in the elementary art program will grow up to be viewers rather than producers of art. Making art does not necessarily provide them with the skills to look carefully at and to make valid jugments about the art of

others. Both the subjective ability to respond to the visual and expressive qualities of art, and the objective ability to search out factual data and to communicate with others about what is seen and why opinions are held should be increased by the use of the critical-historical approach to teaching. This critical ability becomes increasingly important with the visual bombardment by the mass media. A goal of art education might be to develop connoisseurs, persons "competent in making critical judgements about aesthetic matters," as Evan J. Kern has urged.[12]

Although critical and historical studies require different sorts of skills from creative art, the two types of activities are naturally related. Increasing acuity of visual discrimination and responsiveness to expressive qualities may improve art products. On the other hand, experiencing the problems faced by the artist may improve understanding of past and contemporary art. In addition, learning to look at works of art critically may enhance the child's ability to view his own creations and those of his classmates with more perspective.

The critical-historical approach to teaching art relates closely to the current interest in viewing art as part of a total humanities program. It also is related to aesthetic education in a broader sense, which includes developing sensibility to natural and environmental visual experiences and to the other fine arts.

Teaching critical awareness can be very exciting because of the vivid and open responses of children to art. Intuitive reactions can be deepened, and children can be helped to understand and articulate the reasons for them. Without stimulation and instruction, this natural facility of children is stultified in the same way that their imaginative abilities often are. One goal of the critical-historical approach is to make students more tolerant of a wide range of styles in art, through careful looking before making judgments, and through learning about the variety of functions and meanings held by works of art. A successful program based on the discipline of art would lead to greater understanding and enjoyment of art of all periods.

HOW THE DISCIPLINE OF ART CAN BE SUCCESSFULLY TAUGHT IN THE ELEMENTARY SCHOOL

Critical awareness will not be readily learned through passively listening to the teacher lecture, but rather through actively looking at and discussing works of art. Naturally, the critical and historical approach is based on the extensive use of visual materials. Large reproductions, slides, films, and film strips are appropriate for group work. For small groups or individuals, smaller reproductions, magazine illustrations, art books written for children, illustrations cut out of art history books, and even museum postcards can be useful. Children should be made aware of the many differences between the reproductions they are using and the originals.[13] The examples should be carefully selected for their appeal to the age group as well as for quality; often abstract works elicit great interest, as well as those with interesting subject matter.

Art should be confronted in the original as often as possible. Works of art as

well as artists at work can be brought into the classroom. The students can take frequent field trips to art museums for special exhibits appropriate for the group or to see selected parts of the collection. They can also visit art galleries, artists' studios, art schools, and architectural monuments. The goals of the trips must be clearly stated ahead of time so that the experience has some structure. Sometimes a museum guide will be valuable, but often travelling in small groups or alone for at least part of the time will be fruitful. Children can profitably experience an exhibition on their own if their attention is focused through a thought-provoking set of questions to answer as they go. They can be directed in this way to discern important qualities, to look at works from different viewpoints, to analyze and compare works, and to make sketches. This might take the form of a "Visual Treasure Hunt" where the "treasures" are specific visual qualities. For example, in a room of contemporary paintings, the children might be asked to answer the following questions: "Sometimes you can tell from the way a painting looks how the paint was put onto the canvas. Which painting looks as if it was made: with a small brush? with a large, house-paint brush? By rubbing? By pouring? By dripping?" (The task of responding can be simplified by numbering the art objects, with temporary labels, with the permission of the museum or gallery directors, of course.)

Teaching the history and appreciation of art is mainly a verbal rather than a demonstrative task.[14] The teacher must use logic and language precisely, and insist on the students' using correct terminology and on their developing logical patterns of thought, as appropriate to their level. As Vincent Lanier has suggested, the main purpose of introducing art appreciation in the schools is to provide the students with linguistic tools to talk about their own responses and preferences.[15] The teacher can evalute learning by written tests such as Eisner's Art Information and Art Attitude Inventories, and by analyzing the students' statements. "Do they lead one into the work being described? How revealing are the metaphors and similes that are used? Do the statements students make suggest that they are experiencing the feel of the work? Do they seem to experience what the work communicates emotionally?"[16]

A game approach can often be very effective in teaching the discipline of art. For example, children are remarkably successful in the "Style Matching" game devised for the Newton Art Appreciation Project.[17] "Style boards" are created with small reproductions of two paintings by one artist opposite four reproductions by different artists. The game is to select the one painting out of the group that is by the given artist. The important part of the game is to give valid reasons for the choice. The game leads to an understanding of the concept of style and to analysis of the components of style, and in addition is enjoyed by children. Other visual games could be based on sorting or classifying reproductions on the basis of specific visual or stylistic categories. Several reproductions of the same painting could be changed in small ways and the effects discussed. Often, analysis and evaluation of contemporary or historical art can be incorporated into lessons geared toward art production. In classes of criticism,

group discussions should be kept short and lively and the pace changed with small group or individual work. Sometimes, interpretations of works of art could be acted out rather than verbalized.[18]

The history of art can be presented in some of the ways used by scholars. Some artists, those with dramatic lives, such as Michelangelo or Van Gogh, might be studied in terms of their biographies and artistic development. Children might be intrigued by the iconographic study of some works, requiring research into myths and symbols. The techniques and materials that artists past and present have used can be a focus for art historical study. The various functions that the artist has performed in society can be another way to structure inquiry into the discipline of art. Art history may be considered from a sociological viewpoint, as does Arnold Hauser,[19] or in terms of stylistic evolutions and influences. It is desirable to include a variety of approaches, while pointing out the differences. Art history can be studied comparatively, by presenting examples on a given theme from throughout the history of art as a starting point for discussions and for research into many periods. Examples of themes might be: The Ruler; Landscape; or functional objects such as The Chair. Themes can be related to studio problems as well. Stanford University's Kettering Project directed by Elliot W. Eisner, is an example of a controlled attempt to teach the subject matter of art. A curriculum guide and supportive instructional materials and evaluation instruments for use by non-art teachers of grades one through three were devised. Concepts and principles of art were divided into three domains: the productive, the critical, and the historical. Objectives were both instructional (based on observable mastery of content) and expressive.[20]

AN ART HISTORY-STUDIO APPROACH

At the elementary level, art history is often presented in relation to the creation of art forms by children. An example of how these two areas of art can reinforce each other for the enrichment of the children's understanding and expressive ability can be seen in a special ceramic project for a fourth grade class in one large western city. In a three-day workshop, a studio project in slab construction with clay was combined with a study of Pre-Columbian pottery.

Careful planning is essential in such an approach, as the aim in presenting examples of the art expression of another culture is to give insight into the creation of art forms, to broaden the children's vision and understanding, and to enable them to experience the art objects vividly and aesthetically, but not to set up examples which would encourage copying of another style. Also, such a project would demand a number of excellent visual examples, and thorough background knowledge on the teacher's part.

The art teacher for the three-day ceramic workshop spent considerable time before the project began, gathering information and examples. He first explored the resources in the community. He searched through the city art museum, photographed some of the Pre-Columbian pots there, attended a lecture on Pre-Columbian pottery given by the curator of the New World Department, and

then talked with the curator and other authorities, explaining what he intended to do with the fourth grade class, and gaining much valuable information about the culture, religion, habits, and art expressions of the Pre-Columbian people. He also obtained slides and prints on loan from the museum to show as examples. Next he searched through the Instructional Materials Center of his school district, where he found more information, and where he discovered a publication on the Kahlua Collection, with excellent visual examples to show the children.

The ceramic workshop began with a presentation of the slides and photographs of Pre-Columbian pottery. Discussion included consideration of the culture, the origin of the pots as functional objects to hold liquids, burn incense, etc.; the use of the human figure as decorative and symbolic motif; textural detail; and the structural strength of the forms, revealing the potter's sensitivity to the nature and limitations of clay.

Each student was given a choice: he could create a ceramic form related to the Pre-Columbian forms and yet personally and uniquely his own expression; he could make a self-portrait; or he could design an object useful in contemporary society. The children found constant inspiration in the Pre-Columbian examples. They were amazed at the imaginative variety of the Pre-Columbian pottery, and the use of the human figure motif as an integral part of the forms of the pots, providing function, meaning, and decoration. They learned new possibilities for texture in clay; whereas they had first thought of texture as the making of marks on the clay surfaces, they learned from the Pre-Columbian examples that one can create texture in many other ways: by adding slabs, coils, and balls of clay, as well as by carving into the clay. They learned that the apparent distortions and simplifications of the Pre-Columbian forms were related to the nature of the material, to the need to build structurally sound forms. One boy discovered this first-hand, by attempting to sculpt an Indian holding a bow and arrow, but finding that the realistically proportioned bow and arrow were much too weak for the material. By observing the Pre-Columbian forms, one of which had an extremely blunt and thick form of a weapon in the hand of the human figure, the boy realized the reason for his own difficulty, and redesigned his Indian bow and arrow to suit the limitations of the clay.

The resulting art expressions by the children revealed the value which the combining of art history with art creation had had for them. Some students constructed highly individual pots inspired by the Pre-Columbian forms. One girl made a self-portrait in clay inspired by her fascination with the use of the human figure in Pre-Columbian pottery. One boy interpreted contemporary society by creating a sculpture of an American Indian who looked like a machine - an idea which evolved from his understanding of how art is a reflection of the values, meanings, and feelings of a civilization.

Art history and art creation can be effectively combined in many areas of the elementary art curriculum, providing a broader vision of possibilities for the child's own art forms, and a closer rapport with the art expressions of past and

present cultures. Presented with enthusiasm and sensitivity, such a combination of art history and creation can deepen the child's ability to fully and intensely experience works of art and to receive their richness and their sensuous and evocative qualities with his own being.

TEACHING ART THROUGH THE PRINCIPLES OF DESIGN

Another approach to art in the elementary school which is oriented toward the concept of art as a discipline is the emphasis upon design. All art expression is, of course, concerned with design elements, but these can be made an underlying focus if sensitively presented so that each art experience is vital and meaningful to the child. In such an approach, the teacher must be careful to keep the process of learning dominant over the production of "well-designed" art objects, and to make certain that the principles of design do not become a primary concern for the children–a sure technique for a successful art object.

Every art object is made by the designing of a form–an organized configuration of colors, shapes, lines, textural qualities, feelings, and meanings, possessing emphases, subordinate elements, rhythms, variety, accents, etc. The art expressions of young children often possess a spontaneously "felt" vitality of design. However, even the kindergarten child can easily become consciously and critically aware of those works which lack pleasing order or which are not "filled out," and he can readily respond to those which do possess well organized and vividly developed elements of richness and vitality.

Design at the elementary level should be carefully integrated within the children's art projects and experiences. Qualities of good design can be pointed out, discussed, and responded to enthusiastically by the teacher, and the children can be encouraged to feel, sense, and respond to such qualities, in both their own work and in works of art from past and contemporary cultures.

The teaching of design should be introduced only when it is appropriate to each art experience, whether the creating of art, or the experiencing of works of art in a museum or through slides or reproduction. Design should be considered a natural and integral aspect of all art expression. In a design-oriented art program, some consideration of design should be introduced at the kindergarten level and continued through each of the elementary grades.

Above all, the teacher should guard against making design principles a formal, purely intellectual study–a sure way to a successful product. Rather, the teacher should lead and guide children to personally and sensuously feel the rhythms, accents, emphases, variations, and order which works of art possess, by their excellence of design. In this way only can design be made a part of a child's sensibility, deepening his ability to experience with joy and affirmation.

Emphasis upon art history, art criticism, and design in the art education program broadens the types of learning skills involved. Such a program is likely to give more attention to concepts and less to process. The art teacher becomes more important as a model critic, art historian, or designer. The discipline-centered approach to art must of course be closely allied with concern for the

child, but it can reasonably demand a more important place in elementary art education.

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The Child-Centered Art Program

An art program can be designed about the specific needs and characteristics of the particular group of children, taking into consideration their social, economic, and cultural backgrounds and their individual natures. Of course all art education programs should take these factors into account and should be sensitive to the children involved, but the child-centered program revolves primarily about the child to the degree that the curriculum, materials, teaching methodology, and in many ways the physical structure of the art program are devised and modified continually on the basis of the needs of the particular group. Such an approach is especially necessary with children who have special needs, for example, children with little cultural enrichment; the gifted; and exceptional children; and in those instances in which a group are primarily of one particular ethnic or cultural background, for example, American Indian, Puerto Rican, or Mexican children. However, the child-centered approach is an effective avenue for quality art education with any group of children.

Since the child-centered strategy depends directly on the children, each example of the approach is unique, and one can best get an idea of the philosophy and characteristics of the strategy by considering examples. We will, therefore, discuss a child-centered art program in a school in an inner-city poverty neighborhood, and then a program which achieved quality art education with extremely limited means.

ART IN AN INNER-CITY SCHOOL

The inner-city is the focus of many of the challenges of today's society. An art teacher who desires to work with inner-city children and particularly with those in poverty neighborhoods, who have had little if any cultural enrichment, aesthetic development, or sense of achievement, will undoubtedly take into careful consideration the natures, background, limitations, and potentials of the particular children in his classes. For he must find a way to reach them. He must make the art program a meaningful and enrichening experience for them. His approach is certain to be largely child-centered.

The program to be discussed is that of an elementary school in an inner-city, lower-income community. The art teacher found that, above all, respect for the individual child is the key to inner-city art education. The art teacher must have and show respect for the child before any progress can be made. Appreciation of the child's work is probably the most significant, because this instills pride and self-respect and encourages further work.

In addition, the art teacher must be highly committed to inner-city education. He must know himself, and his aims in teaching art to these children.

Careful planning of each lesson is particularly important. If an art teacher has nineteen classes a week, he should try to plan nineteen different lessons. Many ghetto children have already experienced failure in their homes, social life, and classrooms; individual class lessons mean that the teacher cares. And it is caring which these children, and indeed all children, need. The school "grapevine" is fast, and most of the children know what other classes have done in art before their turn comes; they know when the art teacher has made each class a "special" one. The art teacher should try to insure that each art period provides an adventure in learning as well as enjoyment. No child can learn by having the teacher merely hand out crayons and say: "Go ahead, and do what you want." A child learns from the type of situation he is in, and the inner-city child is very sensitive to the situation he is in. He must be reached and involved in every art period.

The art teacher in this school found that it was helpful to relate art to other classroom subjects, to increase the children's interest in other subjects through art. He found that art could bring new insight and interest to math, science, reading, and other subjects—and especially to the problem areas of reading and math.

He found it helpful to discuss with classroom teachers those subjects which had been most frustrating or boring to children during a given week, and then to work with the classroom teacher in planning ways to relate art to the problem area. Work begun in the art room was often carried over into the classroom by the regular teacher. For example, if one group had a very low reading level and was losing interest in attempting to read, the art teacher would create a project in art which would stimulate interest and involve practice with words. A collage which children made by cutting out letters and words from magazines, and making them into colorfully rich designs proved helpful in enabling them to recognize words and in inspiring them to a new interest in reading.

Another class, which was studying fossils but was growing disinterested, found renewed involvement in the subject by related projects in the art class. A number of art approaches can give new insight into the nature of fossils: printmaking, which involves transferral of images; relief casting, with plasticine and plaster of paris; and "rubbings" with crayon over textures placed under newsprint or other soft paper are but a few which can develop children's awareness of texture, shapes, forms, and the sensuous beauty of materials and nature, and at the same time enliven a study of fossils.

The art teacher found field trips a necessity with inner-city children. He found that many of the children lacked a fund of experiences to refer to. If he or the classroom teacher called upon a child to contribute information on a subject, the child often could offer nothing. It seemed there was nothing within him. The remedy was to expose the children to as much cultural enrichment as possible, to fill those empty memory chambers to which he could refer at some later date. Field trips were thus made a significant part of the art program, both during and after school. The children took trips to the zoo, art museums, libraries, and theaters. They gave special programs at neighboring schools, and invited those schools to present special shows. Discovery walks into the environment helped children to see, feel, and observe the world around them. Such walks can include collecting small fragments from nature: seeds, pebbles, weeds, husks, etc. Such outside experiences develop the child's awareness and help him to be able to experience fully and to respond and communicate. They bridge the gap between child, school, and environment, a gap which tends to widen continually as the child grows unless the child can find his relation to the world around him.

The art room should be a motivation in itself. Art work should be seen in abundance. Everything the children do should be displayed, as this builds the child's confidence in himself, and helps him to appreciate the work of his classmates. All displays should be labelled, as labelling is an aid to reading and writing, and it is important that the child's name be on his work, that he identify his art as a part of himself. Art exhibits should be on view throughout the school. Color, sensitively and daringly used, should be a part of the environment. Reproductions of works of past and contemporary art, and displays of textures and objects gathered by the children from the natural environment should be included–such things as driftwood scraps, roots, interesting stones, nests, thorns, husks, pod, and plants.

The art teacher considered the teaching of art to be rather like the constructing of a building: it was important to build from the foundation upward, beginning with the kindergarten or first grade child, and adding to their art experiences steadily as the children grew and matured. It was important to develop the physical and mobile dexterities of younger children. Many could not perform basic skills such as cutting out circles or triangles–tasks which children in other situations could handle easily at that age level. The art teacher found that facial and bodily movements could help make these skills understandable to the children. By forming an "O" with the mouth, and perhaps singing an "O," the children could more easily cut out circles in their art work. A triangle could be visualized and felt by forming a triangle with the hands.

Older children, in the fifth and sixth grades, needed more three-dimensional work which challenged their ability to construct and to build with their hands. The art program at that level required work in cardboard construction, clay, wire, wood scraps, and similar materials. The art teacher found it especially important to work closely with the sixth grade, as any guidance which could be

given at that level, any development of awareness and self-esteem, could have great significance when the children reached junior high school.

As the art teacher said, "All children are beautiful. And they are usually willing to listen to anything they really know can contribute to their education." Appreciation of their work helps encourage them to create and is especially important. By raising their level of self-expectance, the art teacher can help their performance grow.

Each day the child should face rich experiences which call for his own personal responses and expression in art. Peripheral learning in pride, self-expectation, and understanding of his own feelings and the feelings of others, combined with exposure to art elements and media and a deepened awareness, justify art as an essential subject for the child of the inner-city.

COPING WITH LIMITATIONS

Three art consultants plan and conduct the art program for the 10 elementary schools in one major eastern city. The situation is a highly limited one. Each of the three art specialists is expected to teach art to approximately 1,800 students during a two-week period. Until recently, most classes had art only once every two weeks, and some only once a month. As the overcrowded conditions required the art specialists to teach six classes a day, the time for each session could be only 45 minutes. In addition, the schools have no art room or art supply room, thus forcing the art consultant to travel from room to room, conducting art within the ordinary classroom. The art budget is about 50¢ per child per year.

The three art consultants, using imagination, energy, and sensitivity to the needs of the children, completely renovated the art program, so that art could become an enrichening experience in the lives of the vast numbers of children in the inner-city community. They began by accepting the fact that they had to work within the limitations, all of which were related to finances. The school system would gladly have had an art teacher and a fully equipped art room in each building, but the economic situation of the community and the extreme budgetary limitations of the school system simply did not permit any funds for such improvements. If anything, the art consultants would have to work with the possibility of even further monetary cuts. Recognizing these facts, the three art consultants, the school administrators, and the classroom teachers resolved to work together for the best possible situation in an effort to bring a rich art experience to the children.

To compensate for the lack of an art room and an art supply room, in each building a large closet was built to the consultants' specifications by the school carpenter. It was large and deep enough to house large paper and other supplies such as special types of crayons, glues, papers, brushes, wire, clays, fabrics, yarns, needles, linoleum, and other essentials which could be shared by all the teachers in the building. Although these supplies were kept in the art closet, they could be used by the individual teacher.

Basic consumable supplies such as paste, drawing paper, construction paper, scissors, and crayons were housed directly in the individual classrooms and ordered by the classroom teacher with her needs in mind. But to insure the availability of supplies, the art consultant controlled one group of scissors, brushes, pens, etc. which could service a class of thirty-six at one time, in case a given classroom might be deficient. Children were also encouraged to provide scrap materials from home to supplement various projects.

Knowing the short space of time which was available at the end of each art lesson, the art consultant planned with the classroom teacher to enable her to prepare the necessary supplies and to provide the class with any necessary background for the next session. She would usually see to it that materials were given out and that the classroom and the children were generally ready to begin when the art specialist arrived. Thus every short minute was devoted to the lesson itself!

Because the needed time to complete a given project generally exceeded the 45-minute time slot allotted each class, the teacher was asked to see that the assignment was carried to completion. Realizing an art lesson has little value if the child is unable to finish his work, most teachers were happy to cooperate with this request. In planning a lesson which would exceed the time allotted, the art consultant always made sure the next class would be working with a different method and different material, so that the children in the first class could continue working with the supplies they were using.

An additional set of keys to the art cabinet allowed for the return of supplies after clean-up, and as stated earlier, also allowed teachers to have access to the use of materials on days when the art teacher was at another building.

Another problem which faced all the teachers but which was a particular burden in art was the problem of overcrowding. With most class sizes running 30 plus, the involved work of conducting an art project can be a problem, and particularly in the lower grades. The art teachers found a partial solution in the use of two competent student helpers from the fifth or sixth grade to help set up and organize the activity. In addition to helping the younger children, it provided a rewarding experience for the upper graders and a goal toward which they can work.

Another way of reaching classes of children for additional art experiences, was provided by the Board of Education, through the use of video tape equipment. The art consultants taped approximately 30 lessons which appeared during the week on closed circuit TV at 10:00 a.m. each morning. The same lesson appeared each day for the entire week, so that a teacher could view it with the class at her convenience. A printed schedule was presented to each teacher, listing each lesson, the times it would be shown, the materials needed, and a summary of the lesson. In addition, the local cable TV company broadcasted the tape for viewers at home, both at 10:00 a.m. and at 7:00 p.m. in the evening.

Most of the TV lessons do not require involved equipment or materials, so that the teachers are able to carry out the lesson with only the basic supplies kept

in the individual classroom. (Those who view at home at night also have the needed supplies.)

In addition, if a teacher would like to view a specific lesson to coordinate it with another subject area–for example, a lesson on African masks, while studying Africa–she may be special request borrow the video playback machine and tape to use at her discretion.

The consultants also attempted to provide outside activities, involving teachers and the community to help enrich the program. Workshops were set up in which classroom teachers were exposed to various media and art experiences. Through these workshops, teachers became acquainted with different media and techniques and the possible ways in which they could be used on their grade level. They participated in various projects such as weaving, clay, collage; this gave them the incentive and security to carry on an art program in addition to that of the art teachers. Teachers were required to be present during the children's art lesson so they could integrate new techniques into their own art background and teaching.

A further way to give additional enrichment to those students who desire extra opportunities in art is through after-school art clubs. Activities were set up after school in buildings where school policy and budget allowed and the art consultant and other teachers were willing to make the personal commitment.

The art consultants have also attempted to provide a wider variety of experiences by involving the community. As a large department store was being remodeled for take-over by a drug firm, the clap-board front became a canvas for the artistic expression of boys and girls, rather than the graffiti of individuals in the neighborhood. Decorations for various school functions and community affairs were supplied by the elementary art classes. Guests at the annual bal masque found their tables decorated by the elementary art classes, the decorations consisting of elaborate candlesticks which were put together with pieces of wood, plastic containers, paper cups and spray paint.

In keeping with its Disney World theme, a local children's clothing store sponsored an art exhibition. Various groups sponsored poster exhibits.

At the end of each year, an art exhibit is held in each of the 10 schools, exhibiting work done during the year by the children. Because there was no space to store exceptional work, the teachers were requested to save a sampling of each project completed during the year. They were requested to keep a least one piece of work by each student. In that manner each child had an opportunity to exhibit his work.

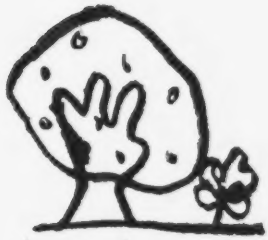
From these exhibits at the individual schools, works were selected for exhibition in the annual art show at the local art center, showing only the works of the students. Here the finest examples of work were displayed for a week and viewed by city officials, visitors, parents, and the children themselves.

The show is not handled as a contest, but rather as an exhibition. No prizes

are awarded. To the boys and girls, seeing their work displayed at the city's Art Center is prize enough. If an art center is not available to a school system, the city hall, YMCA, or other public building may donate the needed exhibition area.

Field trips were made an important enrichening experience for the elementary children in the 10 schools. These included visits to art museums and galleries; painting and sketching trips on the beach; and other art activities related to the natural environment, such as making beach assemblages and sand casting.

Facing the schools' limitations and then using their own determination and resourcefulness to work with and in spite of these limitations, the art consultants brought a quality art program to a great number of elementary children, opening their eyes and their awareness to the world around them and to the possibilities for artistic expression within themselves.



Art Approached as Perception

Art education can be considered as visual education: the refinement of awareness and the ability to transform one's perceptions into an art form.

Percipere, the Latin, means to sieze wholly. The perceptual approach to teaching art, which places prime importance on perceiving, requires a process of organization that leads to awareness and understanding. This organization involves thought, memory, and learning, and ultimately leads to pleasurable form. Teaching for perception in art contrasts to emotional approaches which use high voltage motivation calling for quick and spontaneous responses with art materials. Perception, not dependent upon words, de-emphasizes language and verbal response.

Perceiving is general at first, since the objects and situations encountered are unknown and unpredictable; later concepts particularize. Our eyes do not record everything we see like a camera that runs continuously, but rather we are selective in what we see; we see what we wish to, or we deal with situations as we meet them and need to deal with them. This is part of a defense mechanism through which we create order in a chaotic world. Much of what we look at is not consciously experienced and does not need to be, but it is desirable that we at times qualitatively visualize in order to better experience living.

De-emphasizing language, the teacher can work toward a complete call-up of visual functioning. Verbalization about a concept can be kept to a minimum by using appropriate visuals. Visual education means more than mere exposure to the myriad audio-visual aids available. Since visual stimulus definitely affects perception, the visual should be well designed. For instance, a well-executed, poster-size line drawing of a medievel chess piece means more than an encyclopedia picture of one, or even a slide. Although photographs are authoritative and genuine, they are not always the best visuals to use. Arnheim points out that "Contrasts may be blurred, or misleading breaks may be created if angle, distance, and lighting are not judiciously chosen."[1] He summarizes Gestalt psychologists' findings, telling how the picture steers perception:

> *The shape of contours, the contrast of brightness, the structure of over-all pattern will determine what is seen. Whether the object fades into the background or stands out as a segregated entity depends again*

upon perceptual factors; and the meaning of what is seen is influenced by this visual relationship of figure and ground.[2]

Because visual education relies more on seeing than hearing, motivations should include more showing than talking, and this necessitates the utmost lesson planning.

With the pelting our senses receive, we could very well follow directions mechanically to select our cereal, toothpaste, deodorant, or digestive aid. Transistors squawk, TV grinds away, and we react and react in a numb, non-thinking fashion until we are calloused to the multi-sensations. Our mechanization and technology deprive us of the struggle with nature; instead of known fears we battle amorphous anxiety. Properly channeled, our vision can function beyond pragmatic identification, measuring, and the mere meeting of metabolic necessities. Total immersion in an art medium leads to better understanding of oneself and the world. Art is not an escape from reality but a way of dealing with it. Training for visual perception is one way to enhance the lives of all.

Most art educators agree that visual perceptual development is a goal of art programs, but differences of opinion exist concerning how this goal may best be achieved. Some feel that perceptual growth is the result of, and identifiable through, participation in art activities; others hold that perceptual development is part of the child's organic development, based on age, which affects the unfolding of artistic expression; while a third belief is that this goal can be more surely achieved through perceptual training experiences designed to increase the child's ability to handle visual information.

Concerning the first belief, there is no evidence that substantiates a causal relationship between participation in art activities and improved visual perception. The second theory does not fully recognize the effects of environmental factors upon the child's growth and excludes teaching for development of perceptual skills while waiting for unfoldment phenomena to occur. Much remains to be done, but evidence is accumulating to support the third theory that art related behaviors such as perceptual discrimination can be improved through appropriate instruction and practice.

Gibson's extensive research has demonstrated that visual perception can be improved with proper practice and reinforcement of correct responses. She also indicates that the production of figures by young children is affected by visual training as well as maturation, and posits that while a lag may exist between the ability to distinguish visual features of an object and the ability to draw it, training in visual discrimination, rather than practice of motor performances, appears to facilitate more accurate production.[4]

Studies which inquire into the effectiveness of specific teaching strategies designed to improve visual perception are limited and exploratory in art education. The many taboos concerning what is acceptable teacher behavior in art undoubtably affect attitudes toward research and toward the development of

teaching strategies to encourage changes in the child's perceptual behavior. The romantic mystique surrounding behaviors in art which likens the artist's role to that of a magician dealing with a magic that does not relate easily to educational methodologies may cause hesitancy in accepting perceptual training as a factor in child art. On the other hand, vision is the main sensory channel for selecting and organizing visual information in art activity, and as McFee points out, individual differences in the ability to handle visual information are attributable to variations in learning experiences.[5]

Extensive training and experience underlie the artist's ability to perceive subtle visual relationships, and transmit them into aesthetic forms. It is not suggested that art education should try to develop such a refined level of visual awareness in children. But, it does seem reasonable to posit that particular aspects of visual perception can be increased if perceptual training strategies are developed and taught in conjunction with relevant art activities.

Upon entering school, children are ready in varying degrees to perceive, interpret and organize responses to different situations and stimuli. They have achieved object constancy, or the ability to recognize objects whenever they appear. However, children tend not to make adequate adjustment in perception for the effects of varied illumination, viewing angles, distance, or location upon objects. A great deal of visual information which might contribute to graphic expression, and improve aesthetic perception is lost to them.

Perceptual development is not a completely innate, or "naturally-unfolding" process, as demonstrated by studies in which cultural variations in perceptual training have been identified and associated with differences in the kind, and amount of detail children include in their drawings.[6,7,8] The challenge for art education is to develop learning strategies that will help the child improve upon the perceptual skills acquired through the culture—to enrich and refine his visual awareness.

Whether or not participation in general, or particular kinds of art activity affects perceptual development remains open to question. Silverman concluded that neither participation in general art activities, nor specific three-dimensional experiences improved the performance of high school students on the two and three dimension spatial relations test of the Multiple Aptitude Tests.[9]

Several art educators have attempted to develop instruction for attending to relevant visual cues which might contribute to the child's visual sensitivity. Kensler investigated the effects of perceptual training upon perspective drawings by 7th grade students. Analyses were based on five drawing tasks requiring the use of perspective, Spatial Relations Tests from the PMA and MAT, and an Embedded Figures Test. While no significant differences were reported, his study did raise some questions concerning a child's space orientation, and his ability to draw in perspective.[10]

Efland found that perceptual training to discriminate oblique lines and angles significantly improved differentiation of form in the man and house drawings of first grade children from an upper middle class environment. Lower

middle class children did not respond to the treatment, suggesting that socio-economic background may be a factor in the child's ability to assimilate the training used in his study.[11]

The writer concluded that training to seek visual information located in the contours of visual stimuli prior to drawing those objects did contribute to highly significant differences between representational drawings by 5th grade children. While results were ambiguous for 4th grade samples, there was evidence that both 4th and 5th grade perceptual training groups reached a higher level of achievement over the measured variables sooner than the control groups.[12]

Perceptual training in attending to contour information located at angles, peaks of curvature and lines due to abrupt color change was provided five-year-old kindergarten children to examine the possibility that such training might affect greater differentiation of form in their drawings of a play truck and a model barn. Analyses of drawing scores indicated that the perceptual training group did perform at a much higher level of achievement on the truck drawings, but differences between groups for the barn drawings did not reach the desired .05 level.[13]

Similar training based on the theory of contour information was presented to a four-year-old kindergarten to determine if the instruction would affect greater differentiation in the children's drawings, and to examine the effects that such training might have on scores for the Early Childhood EFT. The training did appear to have some effect upon the drawings of four-year-olds, but differences were not significant at the .05 level. However, the four-year-olds receiving perceptual training definitely achieved greater score increases for the EFT than the group receiving traditional art instruction.[14]

Dorethy hypothesized that training to attend to depth cues based on motion parallax as perceived in 16 mm. cartoon films would increase the perspective devices 1st graders included in representative drawings, and affect increased scores on the Coates Preschool EFT. Motion parallax is defined as figural transformation of stimuli in the visual field due to movement in relationship to the observer, the field and other objects in the field. Those 1st grade classes provided the motion parallax training did include a greater number of perspective cues in their drawings, and achieved significantly higher scores on the EFT than groups provided with identical, but stationary stimuli.[15]

Rennels investigated the effects of perspective drawing instruction and studying perspective through photography upon 8th graders' performances on several measures of spatial discrimination and visualization. His findings suggest the training strategy utilizing cameras was most effective in changing the subject's ability to visualize objects in space.[16]

While results obtained from these studies are not conclusive, their cumulative evidence indicates that aspects of visual perception can be improved through direct training offered as part of the child's art program. Considerable effort has been given to relating the development of behaviors used in art activity, such as attending to, and including detail or spatial devices in pictorial

work to chronological age. However, perception is affected by many variables including maturation, cultural experiences, and training which are not age based. Perception is oriented toward things, rather than sensory qualities such as redness, or softness. Children apparently learn to recognize objects by assigning them permanent qualities which continue regardless of varying conditions. These habitual ways of interpreting perceived stimuli are called constancies, and commonly affect children's graphic representations of objects, whether they work from memory or the physical stimulus. Gibson and Gibson point out that perceptual learning can lead to increased differentiation of the qualities, features and dimensions of variation in stimulus objects.[17] In short, the child's ability to perceive more of the significant structural qualities, and patterns of environmental objects can be improved through training.

Obviously, perceptual abilities affect the aesthetic level of both responses to, and production of art forms. Much emphasis continues to be placed upon the inherent sense of design, but the obvious need for every child to achieve a level of aesthetic awareness, and visual literacy adequate to control the quality of his or her environment necessitates identifying teaching-learning methods for developing visual perception in the art program. It is increasingly evident that the individual will not reach an effective level of visual sensitivity without relevant learning experiences, many of which art education seems well suited to deal with. However, the goal of developing visual perception will require careful consideration as a behavior to be taught for.

PERCEPTION IN THE ELEMENTARY SCHOOL

Elementary school students of today's world are more dazzled by the wonders of the commonplace than the bizarre, for they have been over-exposed to the spectacular, and yet they have missed the first-hand primordial discoveries. They do not need excessive sensory stimulation; they already have that, and the over-abundance has resulted in confusion, apathy, and emotional problems. Stimulation of the senses titilates what one already possesses; perceiving requires adding to and assimulating what one possesses, a contrast to automatic physical or emotional reaction. Rather than beginning with the dazzling, the far off, and exotic, the teacher helps unfold the wonderment of the ordinary, the at-hand, and the commonplace with all its philosophical undertones.

Drawing lessons at all levels in the elementary grades serve well in perceptual training, for they call for looking and thinking as well as doing. Even though each student may draw from the same figure or object, each sets up his own problem and solution and is compelled to concentrate. A developmental extension of a figure drawing lesson at the fifth or sixth grade level might call for a series of figure drawings from each student. Then the drawings could be cut out and arranged into a new composition using both the positive and negative parts of the drawings. Students need time to allow their forms to develop naturally from the simple to the complex. Elementary students are capable of carrying over a lesson from one class period to another, and the habit should be

encouraged. "One shot" lessons perpetuate the premise that art is a project conceived, begun, and completed in one one-hour class resulting in a quick, successful end followed by automatic recognition.

The artist and inventor use much the same kind of reasoning. The artist, working without concern for the usefulness of his art object, could just as well design a utilitarian object. David Pye, designer and teacher explains that:

> *Leonardo's exceptional genius in both useful and artistic invention seems to have fostered the idea that he was exceptional also in combining these two talents; but this is not so. The combination is usual rather than exceptional, so usual in fact that one is led to suspect that both are really different expressions of one potentiality.*[18]

Hopefully with mystical, magical mixing of poetry and science, we can end the dichotomy of science and art.

Art is not escapist activity. Careful observation of children engaged in art work reveals that they can become totally engrossed in what they are doing. Very quickly in a well-planned art lesson the student reaches the point where he has to grapple with his own problem, knowing there is no pat solution and no one correct way. The effort required is exhausting, demanding, self-enveloping, and most importantly, self-developing. Because reasoning is not limited to the handling of language, art offers the chance to build reasoning faculties and to increase the power to learn.

Children and primitives draw from life, but at the same time they also abstract very naturally. They do not generalize and abstract, simplify and reduce, or use the same circle for all human heads simply because they lack motor control to draw any other way; rather they symbolize and find form quite naturally and without conflict. While they are ignoring a stereotyped representation, they are adding a subjective and personal interpretation. Therefore, it is inappropriate to urge them to acquire technical skills beyond their grasp or to copy prescribed styles. This would deprive them of a natural pattern of growth. On the other hand, introduction to and explanation of concepts such as symmetry, volume, positive and negative space, and pattern can be presented in appropriate and challenging lessons. How to use the concepts should be the student's choice when engaged in art activity demanding individual response and thinking.

Appropriate lessons to expand vision three-dimensionally at the third grade level can be developed by projecting shadows into a shadow box using two light sources so that two views of the same object can be seen simultaneously. A cone would render a triangle and a circular shadow. Children bringing their own simple objects from home and presenting them for the rest of the class to contemplate can generate enthusiasm for perceiving forms in a new dimension. Such lessons serve to build concepts and could logically precede sculpture lessons. Having been exposed to the shadow experiences, the beginning sculptor would not make the mistake of considering only one viewpoint.

As controlled form and thoughtful organization hold a significant place in the art activity, materials should be carefully considered. For example, fingerpaint or one-inch easel brushes and tempera seem to call for extemporaneous reaction which may or may not be what the child wishes to denote. Rudolf Arnheim is of the opinion that

> *. . . there has been one-sided emphasis on art as expression of emotions, conflicts, needs and so on. For this reason, something like a monopoly has developed for technical tools that foster the spontaneous stroke, the impulsive flash, the raw effect of amorphous color, and interfere with precision of visually controlled form.*[19]

At the first grade level, students could be introduced to symmetry. To demonstrate the line of symmetry, the teacher might use large cut-outs of circles, squares and, some nonsymmetrical shapes. Halving fruits and vegetables in front of the class would point out the line of symmetry. Students could draw imaginary lines of symmetry on objects in the room. Outside they could collect symmetrical objects for discussion. Folding and cutting activities relating to symmetry would be more appropriate at this grade level than drawing, since the first grader might not possess the motor control to satisfy himself when working with this problem graphically. If the teacher wanted an end product from the lesson or series of lessons, the class could make a large wall panel in symmetrical design with each student contributing his own cut-outs.

Teaching for perception places minimal emphasis on technique, media, and over-versatility, and optimum emphasis on organizational processes that go beyond montage-like approaches toward completion and wholeness.

Essentially the perceptual approach to art education is focussed on awareness. Some teachers consider awareness as a "search for beauty"–this is actually a search for the qualities of experience. Each individual child is guided by the teacher to explore, touch, feel, observe–to experience, the things around him, and to respond by visually recording his impressions and feelings through an art expression.

There are many simple ways in which the art teacher or the classroom teacher can help develop the child's awareness. Real objects from the environment can be brought to the classroom: natural materials–grasses, leaves, stones, shells, bark, insects; and man-made materials–found objects, packing materials, plastics, fabrics, paper products, metal products. The class can take walks to feel and see and experience nature or to search for small nature forms. Photographs, slides, films, and other media can offer another realm of experience. Children need to become involved in touching, looking, listening, and feeling, and in expressing their responses visually, as well as through movement, telling, and writing. Through such experiences the child begins to understand form, shape, structure, color, texture, pattern, and space relationships. His imagination is released so that he is better able to express his inner feelings and emotions.

Herbert Read once said that an aesthetic faculty involved direct sensuous contact with the environment, coupled with a natural feeling response of the organism. "Man possesses not sight, plus hearing, plus touch, but a *total* indivisible apprehension of the reality which we call sensibility. The gestalt theory of perception asserts an aesthetic disposition to feel the completeness of an experienced event as being right and fit."

While the school curriculum remains basically verbal, the art program can develop visual and sensuous awareness, bringing about coordination of the child's capacity to think and feel, in a relationship not found in other areas of the curriculum.

Art teachers cannot reach children at their earliest stages of development, when they are most vividly aware of sensuous experience. By the time they reach school, they have most often already had long contact with stereotyped materials, stereotyped ideas, and superficial experiences, offered them by well intentioned adults. Through education in awareness, the art program can counteract many of these influences and restore and nurture the child's delight in self discovery and his ability to experience the world sensuously and to respond with feeling.

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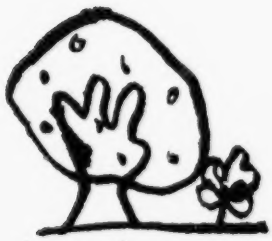

Art Approached Behaviorally

In the current concern for the accountability of art in the total school curriculum, some elementary art programs are being structured upon behavioral objectives.

Behavioral objectives are objectives of instruction stated in terms of behaviors that a student will exhibit as the result of having participated in a learning situation. They are a tool, a procedure requiring that a teacher clearly state what it is that he wants students to learn, what the conditions are under which learning will occur, and what overt behavior he will accept as evidence of that learning.

The behavioral objectives approach requires that we translate terms such as "understand," "internalize," "become aware" that appear abundantly in statements of educational goals into specific behaviors that students will exhibit during and/or after instruction.

Art education has been content with terms such as "developing appreciation," "developing self-expression," etc. as its ultimate outcomes. The behavioral objectives approach asks that art educators begin identifying student behavior that will reflect appreciation, or self-expression, and the like. What art teachers need to concentrate on is "What does a student do who really appreciates, which he does not do when he lacks appreciation." This is precisely the challenge that this approach poses for art education. (Davis, Woodruff).[1,2]

The approach derives its strength, and to a certain degree its appeal, from two basic theoretical axioms: 1) Education essentially is behavior modification, and 2) Learning is the adjustive behavioral change in the individual as a consequence of perceiving and acting upon the environment.

Since their inception, schools have been the instruments of the society given to the business of preparing individual pupils to adult life as effective and useful participants. Until recent times, knowledge and information, grammatical structures and scientific laws, rules of conduct and directives for social intercourse were thought to be adequate schooling inputs to ready the child for adulthood. This is an untenable thesis; it has been shown that there is limited significance for automatic transfer in the formal discipline stance of school programs. There seems to be wide agreement that the proper goal of education is

to enable the child to master those elements of substance which will equip him to interact successfully with his environment in order to survive as a free, autonomous, independent individual. (Wallace).[3] This requires that ultimate goals of instruction deal with the learner's ability to perceive his needs and his wants; his ability to know and value his relationships with his environment; his ability to articulate, express, and give meaning to his interaction with his environment and to evaluate, recognize the consequences of the result of his interaction, and make necessary adjustments.

When behavioral objectives become the focus for organizing instruction, one automatically begins to generate the kind of accountability evidence that the public has been increasingly demanding of education and particularly of art education. The position and status of the arts in the total school program depend upon the ability of art educators to provide concrete and demonstratable proof of what it is that art teachers really do for children and what kind of learning and growing children do which is the direct result of the work of the art teachers.

Those who have worked with behavioral objectives have found that as they begin attending to these ends, i.e. behavioral change in students, they find themselves asking more "Why" questions as compared to the usual "What" questions. The greatest gain of the behavioral objectives approach is the cultivation, on the part of the teacher, of a habit of asking the central question: "For what purpose do I as a teacher engage my pupils in the activity that I have planned for them"?

When behavioral objectives are clearly stated, they facilitate identification of the content of instruction, the specifications for interaction setting, i.e., the teaching-learning situation; and they provide clear prescription for the sequence and order of instructional modules. In addition, behavioral objectives provide a referent for evaluating whether student learning has occurred or not.

A large portion of argument against this approach stems from the misconstrued significance of behavioral objectives. It is neither an educational philosophy nor a curricular theory. A comprehensive curricular theory by definition must ask questions and offer clues as to how these questions can be answered—questions related to the nature of the society, the needs and interests of children, the structure of the discipline, teaching-learning strategies, staffing and grouping, and evaluation. The behavioral objectives approach is simply a procedure, a format to organize the teaching-learning settings, and nothing more. It is neither a non-humanistic (Kaelin)[4] nor a mechanistic proposition (Eisner).[5] It is a potent tool, and a challenging one, and it can effectively serve the low level operations (S-R, motor changing, verbal association) as well as those involved in phenomenological (Bradley)[6] or expressive interaction situations (Eisner).[7]

The demand of this approach for specificity and explicitness should be interpreted to mean prescription of every activity and the exact prediction of every act to the exclusion of the unpredictable. True, the earlier attempts at

adopting the behavioral objectives stance to art education have resulted in writing behavioral specifications for every little fragment of fact and skill in the discipline. The beginning work of some individuals, who attempted to master the format, ignored that the quality of behavioral objectives is not in the format of such an objective but in the relevance of identified behavior for educational purposes in the visual arts.

Over the last two years it has become quite evident that we ought to be concerned with "end" behaviors (the ultimate student behaviors that one wants to see exhibited) prior to concerning ourselves with the operational and format problems of writing them into objectives with given specifications.

The behavioral objectives approach by itself is neither a "totalitarian" scheme nor a disguised attempt to stereotype the behavioral attitudes of the next generation. Nor is it by itself the panacea for the ultimate solution. Behavioral objectives by themselves are a "valueless" technique; their power derives from the appropriateness and acceptability of *end behaviors* that a particular curriculum design accepts as the desirable goal to pursue.

The Aesthetic Education Project[8] at CEMREL has identified what individuals in various areas of art do in real life. These life-serving acts, related to arts, which people perform in their daily life, are analyzed to provide an array of possible relevant behaviors for arts education.

Burkhart[9] and associates at Buffalo have approached the problem of learning outcomes through analysis of teacher-student interaction and have developed a matrix of psycho-social processes to suggest a taxonomy of behavioral objectives for art education.

MINEOLA ARTS PROJECT

The Mineola Arts Project has developed a third alternative for identifying relevant and desirable end behaviors. What follows is the description for Mineola's curriculum model and the place of behavioral objectives within it.

Mineola Arts Project's (MASP) effort is based on a comprehensive redesign of schools as suggested by Wallace,[10] the District's superintendent. The three pertinent constructs on which this work stands are:

1. That education has to do with behavioral change.
2. That learning is persistent behavior that reflects adjustment to the environmental elements, made as the consequences of interaction, or encounter with the environment.
3. That needs are causative agents of behavior, and that beyond the level of physiological and safety needs that provide the criteria for relevance of any interaction setting are: the need for positive self-concept; for power to influence one's environment; for sharing, feeling connected to others through symbolic sharing of one's own meaning.

According to this, the task of the curriculum developer in aesthetic education is to create interaction situations that will simultaneously 1) provide

for gratification of needs in self, environmental control, and symbolism categories and 2) help students acquire abilities to effectively deal with the *aesthetic* in the environment and *learn* from consequences of his interaction.

Thus acquisition of competency in processes of interaction with aesthetic substance are the end goals for MASP, and "behaviors" that can be accepted as indicative of these become our objectives for instructional modules.

The Mineola Arts Project has developed a matrix to identify 900 plus processes having their bearing in the two coordinates, namely: 1) the needs serving interactive process under three main categories–self, environmental control, and symbolism, and 2) the aesthetic processes: Perceiving, Creating and Doing, Knowing, Evaluating, and Valuing, (Sahasrabudhe).[11]

In the Mineola project, the first step in constructing a program is selecting a sequence of process statements from this matrix. Each process statement is then analyzed and matched with an array of visible behavior that could provide cumulative evidence of this particular ability, and behavioral objectives are written.

These behavioral objectives now, often in clusters of two or more, provide along with consideration of the school level and general domain of the program, direction for choosing appropriate *aesthetic* substance for student interaction.

A MASP created Learning Module thus begins with a process statement; states behavioral objectives; specifies interaction setting which details the task teachers need to do to enhance this interaction; provides (at its best) alternative ways for children to respond to the substance; and prescribes what behavioral evidence to look for (predictable and unpredictable) and what should be accepted as matching the objectives, (Sahasrabudhe)[12]

Example: One of the curricular programs developed by the project is–*Art-worlds 1-3* (Singer).[13] This program of 15 learning modules (LM's) is designed to provide self-awareness. The program is organized around 25 *perceiving* processes in the category *Self* from the MASP Matrix. Some of these processes are: ability to notice the physical properties of one's body, ability to be receptive to a variety of stimuli, ability to form an impression of what one sounds like, ability to direct one's "looking at oneself," ability to compare one's self percept with others' perception of one, etc.

These abilities or competencies in dealing with aspects of self in interaction with aesthetic substance, are the "end" goals of this program. Each LM in this program is built on one or more of these 25 perceiving/self processes. E.g., Learning module deals with a process stated as: ability to be receptive to a variety of stimuli and to explore the effect of this stimuli on one's self.

The next step is to list behaviors that would be indicative of receptivity and exploration on the part of the student and are written as Behavioral Objectives.

In this case, as the selected substance for student interaction is Theatrical Costumes: (hats, headbands, tunics, shawls, cloaks, belts, holsters, beads,

handbags, parasols and . . .) behavioral objectives for this LM are: Given a load of costumes, students:

–will delight/enjoy dressing up.
–will explore various ways of adorning themselves and work thru many combinations.
–will draw attention of the teacher and other children in the class to them.
–will look at themselves in the mirror.
–will act out the role that costume dictates.

These objective statements do not specify what children must do with the costumes–the material is provided and open interaction nurtured. The central focus of this LM is the specific perceiving process.

The Teacher Task is to get children involved in responding to this treasure–costumes–and to explore what it can do for them. To provoke this encounter the LM provides a set of slides to show how costumes change what people look like (and maybe feel like) otherwise.

Student response is not controlled, or pre-ordained. Yet in order to nurture teacher expectation, the teacher is provided a *teacher-observation sheet* to note the expected as well as unexpected.

Evidence that behavioral objectives are being fulfilled is found in classroom behavior of the children as they make their selections, dress up, walk around, exchange comments with other children, go to the mirror, change costume combinations, ask for help, and act-out spontaneous dialogues.

This experience of working with the ready-made costumes and of affecting change in the way they look and act because of the costumes is followed up, within the context of this LM, by *Children Making Their Own Costume*, and further in the next LM, by focusing on specific discoveries children had made about themselves in this process of "receptivity to and exploration of stimuli."

A RATIONALE FOR BEHAVIORAL OBJECTIVES

At the beginning of this century, art training for the most part was in the hands of academic scholars who undoubtedly paid too little attention to the learner and the learning process. For nearly a half century thereafter, education was the concern of teachers, although scholars, who may have let their concerns for the learner, his environment, and teaching methods detract from learning content. Sensing that the cycle might continue upon itself, art educators and classroom teachers sought to withstand the compulsion to again overcompensate by examination of goals and purposes for public school art programs. Challenged by the growing problem of selection, art education in the late 1950's became more diligent in its search for more defensible criteria, and a proliferation of stated aims developed.

Due to their long range nature, most of these aims are too generalized to be of practical value for curriculum change or classroom use. Their obscure

character makes it difficult to analyze the amount of behavioral change necessary to illustrate successful goal attainment. Recently, the National Assessment Program (Norris and Goodwin, 1971) has expended effort towards the clarification of direction in art education by developing a list of stated objectives for various age groups. Unfortunately, these objectives are not always stated in behavioral terms, and perhaps should not be, since the listing is apparently intended as only a general guideline. Objectives or goals at this level have as their primary purpose the indication of *intent.* Behavioral objectives on the other hand, are more specific as to educational outcomes and evaluation of these outcomes.

To be educationally sound, goal statements pertaining to ultimate curriculum outcomes may require transitory steps of a sequential nature to insure eventual achievement of the long range aim. These transitional steps might be in the form of lesson or unit objectives. It is at this point that most art teachers and classroom teachers encounter problems in teaching strategies. It follows, too, that if aims are vague, so will be the criteria for attaining them and also the means for evaluating the degree to which learning behavior has been exhibited.

Complex enough in other fields, the problem in art undertakings is confused by the production of visual, tangible objectives–which seem to indicate that if the necessary skill for production is exhibited, something worthwhile is happening. Ex[redacted]*at* is happening in the learning process receives scant attention. There is also a tendency on the part of some instructors, perhaps fearing interference, to terminate the teaching aspects of the learning operation either shortly after the work begins or upon completion of the object. This narrow view of the teaching/learning situation tends to severely deprive content efforts in the productive, critical, and historical (Eisner, 1965) areas of art education. These key issues, increasingly well established as the basic areas of emphasis in art education, require thoughtful consideration and objective decisions at all levels of behavior in the visual arts if teaching is to be truly effective. Transitory objectives for attainment in these emphasis areas–the steps between ultimate goals and immediate behavior–would seem to reside in the areas of cognitive content to be acquired, attitudes to be changed, skills to be learned, or in combination of these (Mager, 1962).

Behavioral objectives, as transitory steps, tend to reduce the abstraction of the more generalized long range goals for art education which often have had to do with perceptual awareness, creativity, problem solving, self-fulfillment, environmental appreciation, and the like. Added to the value of improved teaching concepts, objective clarification should also make the worthiness of art education a more defensible proposition than it has been in the past. When learning can be *observed,* the means of attaining it can hardly be argued with, provided they are socially and democratically acceptable. If demonstrated behavior is shown to become increasingly complex, due to carefully structured experience sequences geared to individual interests and attainment, the art curriculum is well on its way to acceptance and validity.

The possibilities for observation of demonstrated behavior exist in many of the common art activities presented to children. The important problem, however, lies in clarifying what one wishes to observe. For instance, compare the following typical objectives (underlined) with the accompanying behaviorally stated objectives and note the difference in clarity:

1. *To develop a critical understanding of the kinds of textures clay will produce.*

   Following instruction and practice with an assortment of clay texturing tools, the student will be able to use the clay tools to produce at least three distinct types of textural patterns in clay.

2. *Students will develop an appreciation of art.*

   To demonstrate personal appreciation of the importance of works of art, the student should provide (by verbal or written means) indication of emotional response and open enjoyment when presented visual experiences with art forms.

   Given an assortment of color reproductions, fifth grade students will be able to correctly identify (by verbal means) the work and names of four major contemporary artists.

3. *The student should know his colors.*

   Following experimentation in tempera color mixing, the student will be able to contrast and compare an assortment of twelve color samples, explaining the basic hues used to produce at least six of the presented colors.

Behavioral objectives for art are educational goals stated in terms of the pupil's behavior. Behavioral objectives are primarily a clarifying vehicle. Behavioral objectives neither guarantee that what is taught is of value, nor do they necessitate a change of teaching goals. They simply require a restating of goals in different terms so the teacher will be better able to observe behavior and make more valid inferences about achievement. Use of behavioral objectives makes more likely the sampling of appropriate pupil behavior by decreasing the chance of assessment by intuitive and chance processes. This characteristic is precisely why objectification is important in experimental research and is required for accountability-oriented performance programs. Art teachers, as educators, should be in the business of minimizing chance in their teaching. Art teachers should also be highly concerned with the business of minimizing capricious teacher evaluations. The use of test instruments, rating scales, judges, and establishment of performance criteria should receive close attention.

Art education, like any other legitimate area of knowledge, needs to properly originate in, and then revolve around, educational objectives or purposes. In effect, the first task of all teaching is to establish intent, to decide

in advance the learning outcomes hoped for, or similarly, to identify the behavioral changes we hope will take place in the learner. Intent is a necessary condition for learning, but it is not enough. The best intentions of teachers often result in ineffective teaching, and few of us would admit that we are not well intentioned. Besides intent, we need to consider the relationship between teaching and learning. The teacher's actions affect the student's responses. The success of the teaching activity requires measurement of how well intentions have been translated into learning. A desirable feature of learning as a goal-oriented activity is that the learner should be aware of when he has reached a goal.

Lest the argument of restrictive learning conditions be advanced, infringing upon the pupil's rights of "self-discovery," let it be said that flexibility and receptiveness are necessary for good teaching. But the student cannot be considered the sole determiner of educational outcomes. Compromise is necessary. The student's interests and the needs of his society must be set in harmony, and the teacher's purpose is to prepare the learner to cope with that society. Objectives set by pupils alone can easily lead to educative anarchy, to capricious assessment of learning, or to hazy recognizance of ultimate societal goals. Objective clarification is an aid to the learner because he then knows what he is attempting to learn. If he learns *more* than the criterion level requires, so much the better!

Art teachers, and classroom teachers as well, may need to critically appraise their most cherished beliefs concerning the environment, strategies, motivations and underlying purposes thought to be most successful in the encouragement of meaning in the visual arts. They *may* need only to clarify those aims to the learner. With the advent of university commitment to experimental research in art, the extent of thoughtlessness and ignorance pervading the teaching of art to children should become an issue of clarity. But the problems will surely remain at hand so long as informational breakdowns occur between research and teaching practice, and teachers decline to question, analyze, and research their methods. The principle weight of education, in terms of effect on the total population, lies in the hands of the elementary classroom practitioners. The classroom teacher must, therefore, be willing to involve herself in reducing, as much as possible, the chance factors of her teaching.

The process of defining objectives to eliminate their abstract quality provides the added value of clarification of the teaching/learning process. Teachers who are concerned with improvement in their methodology, increasing skills and interaction with their students, would be well advised to investigate the usefulness of clearly stated instruction objectives. Prior to the rigorous application of a criteria for the formation of objectives, however, it is necessary to have in mind the kinds of skills, attitudes, values, and knowledge which appropriate art learning may instill in the learner. Often neglected in discussions such as the present, such insight is nevertheless of primary importance to establishing the content for learning.

A taxonomical listing of the behaviors which provide demonstration that learning is taking place may be summarized as follows: When the learner displays *knowledge*, he is able to recall, recognize or reproduce; *analysis* implies the ability to separate, identify or compare; *synthesis*, the ability to combine, formulate relationships, and generalize; *application* requires the learner to use information or display skills; while *appreciation* demonstration regards display of interest or favorable attitudes (Fleming, 1966). The criterion of demonstration requires that learning behavior be *observable* in order to allow evaluation of that learning. Analysis of the above will indicate that even *thinking* may be demonstrable in verbal, written or artistic problem solving forms, once the desired process is clearly identified. More and more, art teachers will be faced with the task of formulating sound evaluative measures capable of measuring the degree to which art learning has been influenced. The key to this difficult task is undoubtedly linked with behavior analyses such as the foregoing.

An art curriculum which considers its means/ends relationships must necessarily structure learning objectives on the following basis:

1. What content must be taught?
2. How will it be clear that learning has occurred?
3. What media, materials and strategies will best teach this information (Mager, *op. cit.*).

The first question is all important. It is impossible to specify what learning has taken place unless the points to be learned are clear. This is particularly true from the learner's standpoint. All too often we base our art teaching on cloudy traditions, media or materials, or on irrelevant data concerning the individual's interests. All too often, we are unable to measure the extent of learning as we are unclear about what was intended in the first place. If the teacher's instructional objectives are clearly communicated to *the learner*, the chances are good that both parties will find the process meaningful. Small wonder that vague objectives such as, "We believe all children should have the opportunity to be creative," are meaningless to parents and pupil alike. Not enough information is given. If creativity is a goal of the program, what conditions are necessary to produce creative action? What materials are necessary? Why is it important? And how will we know whether the work is creative or simply bizarre? Small wonder—yet study guides for art in the public schools are full of such normative nonsense.

Such goals are acceptable only to the degree that they (1) describe what the learner will be able to do in demonstrating his accomplishment, (2) the conditions under which he displays the behavior, and (3) the criteria by which we will know the learning has been attained. Rigorously applied and with clear terminology, the conditions of the educational objective should be so well defined that it may be understood by laymen. Interestingly enough, objective clarification of this nature will not only clarify necessary learning for the

student, but also will help point out art knowledge and skills the teacher will find appropriate for instructing the behavior development.

Any discussion of curriculum must by necessity, at some point, also face the problem of administrative organization and the various roles teachers, students and the taxpaying public play in the development of objectives and programs. Smith, Stanley, and Shores have skillfully developed the basic aspects of these issues in their book on curriculum fundamentals. Suffice to say here that any program which is developed without the active support and full understanding of all those concerned faces a dismal future. Waning interest after initial introduction is the common point of failure for programs induced by small interest groups or overly aggressive administration. Inservice training of faculty and staff may be useful at some points to insure full understanding of curriculum fundamentals and to correct deficiencies in art knowledge. The special skills of new personnel may also be a periodic necessity as the program evolves (Smith, Stanley, and Shores, *op. cit.*).

To summarize, individual interests and cultural needs probably combine to form the most acceptable basis for objectives choices. It *is* feasible to state objectives behaviorally. It *is* difficult and time consuming to spell out terminal goals, as well as the transitory objectives, before instruction. Critics of the behavioral objectives approach to art learning argue against spending time and energy on such a process. Their argument is somewhat like saying that something not worth doing is not worth doing well. The effort to define and assess our instructional intents is not only worth doing–it is worth doing *very* well! The stakes are high–the cultural education of our citizenry depends on identification of what, and how, we teach. A problem solving oriented art curriculum, geared to promote a series of increasingly complex learning behaviors through appropriate experiences in the traditional art areas of production, criticism, and historical relationships would present an art program to reckon with in any educational circle, elementary to university. Its relevance to currently evolving curricula in other fields bears close examination, and the interdisciplinary relationships developed could greatly strengthen the case for humanities based programs.

A BEHAVIORALLY ORIENTED ELEMENTARY VISUAL ARTS EDUCATION PROGRAM

A behaviorally oriented elementary Visual Arts Education program is designed around student performance experiences which will elicit in-life human behaviors such as perceiving and recognizing, deciding and choosing, conceiving and developing, discussing and criticizing, organizing and arranging, performing and making. It is important to notice that the above human behaviors include overt (visible) as well as covert (internal) behaviors, which are both significant to the total learning experience (art).

The effective elementary Visual Arts program of students' learning

experiences involves three domains of learning: the cognitive, the affective, and the motor. What a student feels (affective), what he thinks (cognitive), and what he manually performs (motor) are all interrelated and supportive of one another.

The unique feature of a behaviorally oriented Visual Arts Education program is that it is not media oriented. Media is used as the vehicle for desired behavioral change in students. Students do not push tempera around on a piece of paper just for the sake of having the experience of tempera manipulation. Instead, experiences with tempera are planned to achieve specific intended outcomes for students where tempera is appropriate to achieve these outcomes (objectives).

The art program is student performance oriented and expressed in terms of what students will be able to do because of what they have experienced during their learning increments.

The traditional rationale for the expenditure of time, of personnel, and of monies to purchase equipment and materials to support art experiences in the elementary school curriculum has included the following:

> (1) General appreciation of beauty, (2) Exposure to a variety of art materials and techniques, (3) For mental and physical release, (4) For an understanding of one's art heritage, and (5) For entertainment.

All of these are legitimate aspirations and are often the key general objectives on which so many visual art experiences are justified for inclusion in the elementary school curriculum. However, an elementary visual arts curriculum should be a design of a variety of learning increments with specific intended outcomes expressed in human behaviors. This approach to curriculum design can be less ambiguous. It can better communicate to the non-art oriented person (some administrators, counselors, parents, etc.) how art experiences contribute to the total development of the student. The behaviorally oriented approach can help them realize the importance of visual arts experiences as an integral part of the general education of all elementary students.

Boys and girls in the elementary school have developmental needs, especially aesthetic, perceptual, emotional, and creative, which can be met through creative art experiences. These art experiences should be a vital part of the curriculum during the *awakening formative years.*

Growth in creative art expression needs a long-term sustained program for proper development and cannot be achieved by a "crash" program of art experiences at the secondary level.

A sustained art program in the elementary school is needed to aid in perceptual development which is a part of all creative art experience.

The elementary student, especially kindergarten through third grade, perceives and interprets his physical environment, his personal identity (self-concept), his relationship and function to other humans through his sensory impressions. Impressions from external stimuli are internalized, recognized, and integrated via a complicated process of the functions of the brain. Concepts

(mental images and conclusions) are formulated on the basis of the impressions received through what the student sees, hears, touches, smells, and tastes. Of all the senses, vision appears to be of greater importance for perception of the environment.

Marianne Frostig's study and work has focused on the five visual perceptual abilities that seem to have the greatest relevance to academic development. These five abilities are: (1) perception of position in space, (2) perception of spacial relationships, (3) perceptual constancy, (4) visual-motor coordination, and (5) figure-ground perception. She feels that visual perception is involved in nearly every action we take.

Rudolf Arnheim reaffirms the statements by McFee and Frostig when he contends that perceptual response to the world is the basic means by which man structures events and from which he derives ideas, and therefore language. He states, "I see no way of withholding the name of 'thinking' from what goes on in perception. No thought processes seem to exist that cannot be found to operate, at least in principle, in perception." His contention that visual perception is visual thinking is provocative and far-ranging. He contends that thinking calls for images, and images contain thought. Therefore, the visual arts are a homeground of visual thinking.

The behaviorally oriented elementary visual arts educational program places emphasis upon the development of the individual as a creative, sensitive, visually literate (thinking) person and not merely as a producer of art products. The areas of concern are:

Self-Concept ..... development and elevation of the self image, worth to self and others, a very important basis for personal adjustment and coping with the learning environment and the learning processes. Purkey's self-concept and school achievement.

Awareness ..... sensitizing, use of the senses, sensitive to others, self, and natural phenomenon.

Creativity ..... self actualization, contribution of self, uniqueness, originality, personal statements.

Appreciation ..... enjoyment, valuing, critical attitudes, selectivity, attitudes toward, Mager's approach tendency.

Language of Art ... concepts, vocabulary, communication through elements and principles.

History of Art .... contribution to humanity, historical record of man's life style, one's art heritage.

Skills ..... ability to manipulate tools and to select materials to their best advantage in solving conceptual problems and making a personal expression of the problem.

Variety of Studio (lab) Experiences ..... carrier task which requires student performance of con-

cepts, competencies, and attitudes–he will be able to perform when he has completed the learning experience.

Application . . . . . transfer or carryover to other learning experiences, interrelationship and support.

GENERAL BEHAVIORAL (STUDENT PERFORMANCE) OBJECTIVES K-6

The student will be able to:

1. *visually observe* more effectively and record what he has observed through painting, sculpting, drawing, etc.
2. *demonstrate* pride and positive feelings about his work.
3. *describe* and *respond* orally to visual stimuli through casual conversation and through formal class discussions.
4. *approach* his art experiences (carrier tasks) with eagerness and genuine satisfaction.
5. *show* improved self-motivation and determination by facing up to and completing difficult carrier tasks.
6. *attend* to and *recall* details and directions demonstrated in class.
7. *display* a feeling of success over the value of his "own" art work and accomplishments.
8. *express* his own ideas and display his feelings in his art statements.
9. *discover* new answers, concepts, and principles through his investigation and experimentation in his art experiences.
10. *work* and *play* in an art experience without unreasonable quarrelling or conflict.
11. *recognize* and *place value* on the importance of individual differences in a group.
12. *become* familiar with a repertory of skills.
13. *use* his abilities to compensate for his limitations.
14. *exhibit* perception of visual relationships (how things are put together and/or work) in their environment.
15. *develop* sensitive discrimination by making critical value judgments as a consumer of personal items, i.e., clothes, toys, games, colors, and furnishings in personal bedroom.
16. *be visually aware* and *sensitive to* texture, color, shape, and pattern in things made by nature and things made by man.
17. *express* increasingly more sophisticated views and more positive attitudes toward art and artists.
18. *voluntarily engage* himself in art media experiences outside of the classroom.
19. *be aware* of the contrasting architecture and sculpture in his city.
20. *enjoy* a visit to an art museum or gallery, because of his experience in the art program.
21. *use* his creative powers (originality, inventiveness, and imagination) to solve problems presented in the art program.

22. *express* himself through the involvement of his senses, such as:
    a. *hearing* sounds of the wind, the symphony, or "tacky" printer's ink.
    b. *observing* the symmetrical pattern of a leaf, the sleek line of a jet, or water color minglings.
    c. *feeling* the roughness of tree bark, the cool smoothness of stainless steel, or finger paint.
    d. *smelling* the earth after a rain, the gasoline odor from a filling station, or oil paint.
    e. *moving* with the swaying of a tree, the rhythm of machinery, or the swishing of a paint brush.
23. *develop* an imaginative, individual approach to expressing himself and solving problems.

These twenty-three general objectives for elementary students are samples of objectives expressed in a behavioral or in a student performance manner.

Robert Mager explained that a course objective stated what the learner would be able to do or perform when he had completed the learning experience. He stated, "Well-written instructional objectives should state three things: (1) It should state what it is that a student will be able to *do*. (2) It should state under what *conditions* the student will be able to do this. (3) It should state to what *extent* the student will be able to do this."

Asahel Woodruff described a shift from verbal objectives for education to specifically written behavioral objectives as a method of vitalizing the learning situation. He stated that behavioral objectives have appeal for the following six reasons:

1. Some form of effective and useful life-behavior is the real end or goal of education. Most of our present "knowledge" objectives are nothing better than intermediate steps toward those goals and often have no demonstrable power to contribute to the goals. In contrast, if we achieve a behavioral objective, we have really affected out-of-school behavior in a very direct way. The transfer potential of a behavioral objective is extremely high.
2. All subject matter, from manual skills or physical fitness to philosophy, esthetics, and creativity, can be stated in the form of human behaviors which can be made the objectives of instructional units.
3. Behaviors are so clearly related to the important issues of life that it is relatively easy to identify the most useful and assign priorities to them for school learning. The life usefulness of verbal subject matter cannot be determined nearly as well. This has been one of its weaknesses and has made it appear that one body of verbal information was of about equal worth with all others.
4. *Clearly stated behaviors* which meet the criteria presented later remove all *guesswork* for the teacher from the identification of relevant content and almost tell the teacher what to include and how to prepare it for learning. Thus we can select from the overwhelming mass of factual information that

which is of most value for human behavior and assign *priorities on the basis of usefulness.*

5. It is relatively easy to identify the *required mediating variables* a student must acquire for any specifically described behavior and to plan an instructional unit which can produce those mediating variables and, through them, the desired behaviors.
6. When a behavioral objective has been fully stated and its component *concepts* and *subcompetences* have been identified, it proves to be an excellent pre-instructional diagnostic test, as well as the final measure of achievement.

The following criteria for writing objectives was stated by Hilda Taba:

1. A statement of objectives should describe both the kind of behavior expected and the content or the context to which that behavior applies.
2. Complex objectives need to be stated analytically and specifically enough so that there is no doubt as to the kind of behavior expected or to what the behavior applies.
3. Objectives should also be so formulated that there are clear distinctions among learning experiences required to attain different behaviors.
4. Objectives are developmental, representing roads to travel rather than terminal points.
5. Objectives should be realistic and should include only what can be translated into curriculum and classroom experience.
6. The scope of objectives should be broad enough to encompass all types of outcomes for which the school is responsible.

David Krathwohl supported Taba, for he suggested the need to examine objectives on the general level and on the specific level. The first level dealt with the general goals of education. The second level dealt with more concrete objectives. Specific behavioral objectives would give more meaning to instruction.

EVALUATION (ACCEPTABLE PERFORMANCE)

Art should be evaluated in terms of what it does for each individual. Evaluation is concerned with the measurement of growth as evidenced by changes in behavior and capacities. Attention should be focused upon the behavior of a particular child in a particular situation as compared with his past behavior in other similar situations, rather than with the comparison of the performance of one child with another.

Evaluation is an integral part of the complete learning situation and is, therefore, a continuous process. It is necessary that both teachers and pupils participate in it together. It may be done individually by comparing one child's work with him from time to time in order to see evidences of growth.

The behavior, or performance, of the learner may be verbal or non-verbal. He may be asked to respond to questions verbally or in writing, or he may be

asked to demonstrate his ability to perform a certain skill, or he may be asked to solve certain kinds of problems. Whatever method is used, the art teacher can only infer the state or condition of the student's intellect through observation of his performance. A minimum acceptable performance should be established for each behavioral objective stated for the student.

The act of evaluation in art is not and can never be performed in the same manner as an evaluation of a math assignment, for example. Because of individual differences in growth, maturity, work habits, and capacities, evaluation should be on a very personal basis. As the student grows older, he must be helped to set for himself standards of competency and to be willing to try new experiences.

In summary, behavioral objectives are so closely aligned with the basic principles of human behavior and learning and so intimately related to the practical needs of people that they offer a way of making instruction easier to plan, easier to carry out, and more effective in influencing human life. It would appear that a behaviorally-oriented program of visual arts education could be designed and implemented in the elementary schools as long as the art staff or classroom teacher responsible for its implementation is involved in the design.

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The Artist as Model

Some art programs in the elementary school are designed about the concept of the professional artist. Although children work at their own level of growth, they are encouraged to approach their art experiences much in the manner of the professional. They study works by artists of the past and the present, considering their sources of ideas, their ways of developing these ideas, and their techniques. There is much emphasis upon increasing individual awareness, trying new approaches, perfecting ideas and techniques, and evaluating one's own work. The classroom becomes a "studio," and children set many of their own projects for themselves. Each individual child's creation in respected as a work of art, and he is encouraged to work independently in an atmosphere that is at once serious, relaxed and enjoyable.

The rationale guiding such an approach to art education is the premise that if art is a necessary part of the fulfillment of every human being, and if it is to be a relevant aspect of education, then the child can best experience and create art, not by acting like an artist, but by being one. The approach is oriented, thus, toward creating; however, appreciation of works of art is a valuable part of the approach, just as professional artists find inspiration and new insights through experiencing and observing art objects by other artists and cultures.

Following is an example of an elementary art program based upon the concept of the artist as a model. In this school, the vision and the individuality of each child are highly respected. The teacher, by carefully observing the child's work and listening to his questions and remarks, finds how best to offer the kind of guidance which will lead him closer to his inherent artistic nature. The children actively shape the art curriculum while the teacher has the task of developing the underlying structure and helping each child fulfill his potential as an artist, consistent with his particular level of maturity.

It is expected that art experiences will provide each child with the following: 1) Security in the use of many different art materials, both for two and three-dimensional work; 2) Realization that he personally has something to express in these materials; 3) Assurance that he has a place in which to work regularly; 4) Realization that the measures for success and failure in his work are personal, independent of grades; and 5) Familiarity with the work of a number

of artists whose ideas and ways of expression he enjoys and from whom he can learn.

The teacher is expected to do the following: 1) Provide a well-stocked studio and have a generous attitude toward the use of materials; 2) Keep a good collections of slides, catalogues, reference books, poetry and story books, and pictures of animals, plants, flowers, insects, etc.; 3) Bring additional things to class to please the senses: flowers, vegetables, plants, other nature forms, music—things which give pleasure to the teacher and can give pleasure also to the children; 4) Enjoy looking at art from all centuries and styles; 5) Work regularly in an art form, so that he is constantly aware of the discovery and struggle involved in being an artist; 6) Be able to evaluate in and after class and yet take a long view of children's growth; be patient with meanderings (Something is wrong if there are no surprises. The art teacher must be prepared to encounter mystery and paradox!); and 7) Remain aware that process and product, success and failure, are often interwoven in the working experience of art. Realize that the balance between doing and accomplishment has to be considered for each individual student.

A fifth grade class was asked to spend some time assigning themselves their own projects to create and their own ideas to work with. Ideas were to be kept a secret until the work was completed. The class would then try to decide what each individual assignment had been. The studio was considered "ours" not "mine." Although the teacher was present, the students were to be essentially on their own, just as artists are. Later they would share their experiences, guess what the others had selected as projects, respond to one another's works of art, and hold critiques. Among the range of self-assigned works were: 1) A two-color collage in which one had to guess which was foreground and which was background. This was a successful positive-negative space exploration generally assigned to older groups. 2) Numbers from one to ten were designed in a series with designs and patterns around them, to convey an idea of a beginning, middle, and end. 3) A painting of a sunrise. The artist said his reason for making it was that he likes color and he wanted to do a colorful painting. 4) An American flag made in watery colors blending softly into one another, so that the red, white, and blue and the pattern looked blurred. This stimulated ideas for further projects by the children. They asked to do a project of flag and banner making, for their rooms at home, using family names, their own names, the New York Mets, etc.

About four or five weeks were spent on this approach to studio experiences. At the conclusion, the approach was judged as successful by the teacher and the children. The process of sharing and of asking and answering questions was an important part of the enjoyment and of the experience, as children learned from one another. The pleasure of sharing was enhanced by the element of suspense that does not exist so strongly when everyone works on a similar project.

Young artists need an understanding audience. Their work is frequently displayed, for an ongoing show of ideas and development. The purpose is

communication, not room decoration. Such exhibits are given interested and sympathetic response by other teachers and children in the school.

Another group of children, sixth graders, kept an illustrated journal as a long-range project. Though these were classroom-initiated, some students brought their books to the art studio and worked on them, sharing ideas with the teacher when they felt like it. Their privacy was respected; art work need not *always* be shared as a condition of learning.

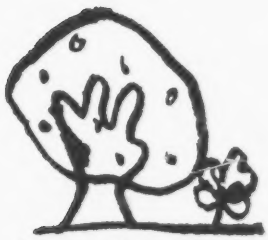
Children learn much from looking at slides of work by professional artists, such as Picasso, Leger, Miro, and Klee. They learn the different ideas of each artist and the many varied ways of expression.

Always it is the child's work which counts. A teacher can tell how much involvement there is just by listening and looking sensitively. The teacher must not be over inquisitive or restrictive. An artist in his studio might never work if every time he destroyed a painting, called a friend to chat, or put down a few brush strokes, someone larger and older than he wanted to know what he was doing. To help each child find the means to express his own ideas with the greatest ease, depth, and personal feeling is the challenge of the art teacher.

The child does the work, but the teacher must find ways to help him get closer to himself. Children today have a wide range of experiences, including the effects of moon-landings, space travel, TV, pollution and population problems, increased violence—all in addition to the child-like experiences of previous generations of children. Each year is new, and each group reacts differently from the previous group. There are some general patterns, but a teacher can take nothing for granted, except that the child artist can surprize both the teacher and himself.

The studio in the school should be a safe place in which to try out things, learn new techniques, and renew old ones. It should be a place where there is a sense of humor, a feeling of welcome and privacy, and a serious concern with work, as well as a trust in the adults who are around. Artists, young and old, must feel free to sometimes make fools of themselves while they add to their wisdom.

The aim of the art program at the school is: To teach skills actively, but let the child make the discoveries; To help the child find his kinship with great painters, sculptors, and craftsmen; To allow freedom and individuality, not closing in on the art experience; and To keep possibilities for *becoming* open to all children, by a richness of materials, a wealth of things to look at, and a receptive and encouraging studio atmosphere.



Art Approached Experientially

One avenue of art education stresses direct experiences of materials and processes as the basis for aesthetic and artistic growth. Through introduction to and exploration in a variety of selected materials, the child experiences their qualities, discovers possibilities and ideas, and developes his perceptions, forming them into an art expression.

It would be difficult to find a child or adult unimpressed with physical materials and bodily sensation and the opportunity to manipulate them or change them to suit his own ideas. From the earliest markings of impulsive gestures to the careful and "controlled spontaneity" of oriental brush painting and the sensitive modeling of the sculptor, the drive to work with one's hands and with one's own ideas is evident. The graffiti tracings on sidewalk, park benches, trees, buildings, and note pads attest to the importance of this dimension of the learning experience. People enjoy the tracings of their own aliveness.

In adult lives, the venting of this experiential need is often not possible except through cursive writing, basement workshops, and diversive singing and dancing, but that is mainly because of a "down to business" attitude escaped only by the very young, the very old, and those who maintain an experiential equilibrium in their lives through their "business." But what of the dimension of learning which can only come through these productive occupations—working with material toward a meaningful personal idea and expressing oneself through various art forms, e.g. music, theatre, and dance? The psychology of learning has not answered very many of the questions asked of it along these lines. The generalizations gleaned from the review of perceptual development, creativity, and aesthetics have only lent support to the dim suspicion that the arts experience as a productive way of knowing is often by-passed when discussions of cognitive growth are held. One of the assumptions often stated by critics of the experiential approach to the arts is that this approach allows the child's development through identifiable stages but does not contribute to changing or enhancing the development: that art concepts, by this method, are not "taught

but caught." Another criticism is that the funded knowledge which can come from art alone is ignored in programs given over to *on-the-spot* experiences. These criticisms are often entirely or at least, partly, justified when they are applied to programs which have no identity and are not coordinated with viable concepts. But there are means for establishing experiential programs, (even ones based on media) which can attend to the unique contributions of art to education and still allow for *on-the-spot* experiences related to personal expression and environmental immediacy. Let us explore some programs which appear relatively viable and which deal with media in depth, arts relatedness concepts, and concepts of the arts as experiential catalysts for intensifying the learning environment of the classroom.

Although it is important to realize that exemplary programs seldom provide the direct means for establishing similar programs in specific school districts it is persistently important to establish the conceptual framework from which these programs were developed. The problems of specific districts must be attended to by members of the district itself with the aid, perhaps, of those who can focus a range of ideas into a specific curriculum. Quite often, this means using the resources of the district arts personnel, the state arts personnel, and university personnel. There is a need, as the critics of these programs claim, for viable concepts to be developed in experience-based programs which can serve as the fundamental lattice for curriculum development. The interstices, however, should remain open and flexible to accommodate teacher, student, and environment.

One kind of lattice projected by persons interested in a media-oriented curriculum is based largely upon the concerns reflected in the studies begun by Edward Mattil and Kenneth Beittel explored by various other professionals interested in the effects of depth versus breadth in art education.[1] Though the studies were not considered to be strong evidence in support of either approach, the impetus toward exploring materials and ideas in depth seems to have developed strongly. Part of the rationale for approaching art activities in this way is based on limiting the sensory imput and directing the students' attention toward the design of the picture plane. A second consideration seems to be a view of art experience as achieving toward standards of excellence based on previous notions of "good gestalt."[2]

One of the most elaborate uses of this particular lattice can be found in the writings and publications of Frank Wachowiak and his fellow authors Ramsey and Hodge.[3,4] In this view, motivation is achieved through the development of multiple discrimination abilities such as those defined by the learning theorist Robert Gagne.[5] The teacher is asked to guide students toward the careful and analytical perception of natural objects and events such as a systematic view of the structure of plants, first as a contour in space, second as a system of order, and third as a study of detail. Once the analysis is complete, the work is translated into a carefully executed product by the development of "motor-

chaining"[6] abilities through extensive use of a particular medium, e.g. pastels. The product appears to be equally important to the process in this lattice.

Another kind of lattice currently projected by several diverse groups within the field is exemplified in experimental approaches to the classroom. The psychological underpinnings came from Piaget's (1936)[7] system where he describes the progressive organization of schemata as the change from separate sensory-environment organization to coordinated sensorimotor organization. Festinger's term "novelty"[8] and Berlyne's notion of "collative variables" which underlie "aronsal potential"[9] are aimed at the same position. It is, essentially, that play itself is a special kind of cognitive behavior which is based on the need for novelty and complexity.

In practice these programs tend to concern themselves with the entire learning ecology of the classroom, an absolute dignity afforded to each participant, and a conscious attempt to play down any inference to outside standards of excellence. These programs define concepts broadly, and the objectives are predominantly expressive rather than instructional.

A typical concept from this experiential lattice may read as follows: *The physical characteristics of materials limit production of certain motives, sounds, and images; yet a range of these characteristics can be apprehended by each child.* A typical objective would suggest that each child will explore and discover for himself a range of possibilities within the categories.

But this lattice organization is based primarily on *concepts* rather than *content* so that the planned starter activities for each concept are not limited by premature judgments of the content to be realized. A current example of a program based on concept development is the Aesthetic Education Program developed at the Central Midwestern Regional Laboratory in St. Louis. This program is built around game packages which inject the element of novelty and play into the experiences planned among and between the arts. Children in small groups learn to play the game which has an overarching concept built into it. Spin-off activities in almost any academic area are possible, but most seem centered in the language arts. The aesthetic education packages, however, do have predetermined objectives for the participants. Other curriculum development projects do not.

A different approach to this experiential lattice places more emphasis on self-determined behavior and less on inference toward outside standards of excellence. These programs are most clearly visible in the prototypes being developed as part of the *Impact Project* and notably that of a school in a large eastern city where the entire learning environment of the school is being shaped by the arts and flexible scheduling. Team teaching involving art, music, theatre, dance, and sometimes cinematography directed toward intense learning experiences with motives, sounds, images, and material involvements are providing an atmosphere for learning. The core areas of the curriculum begin at these experiential "entry points." The arts, in this case, represent a catalytic agent for changing and intensifying the learning environment.

Another structure which uses experiential means to develop the arts curricula relates to the productive role as a by-product of living, with a wholistic view of content, process, and product. These programs begin with the searching out of material and the attendant answers to inevitable questions (e.g. where do we find clay? what is good clay? what are its properties?, etc.) The spin-off learning occurs when the student needs the information. When the need occurs, the appropriate team resource is available, backed with library and visual reinforcements. Unfortunately, this team approach with the arts serving as a central core in the curriculum is not in widespread use, and the prospects for its increase are not currently strong.

The experiential approach to the arts has a long-standing tradition among artists and performers and continues to enjoy some favor even during the hard times of accountability and objectification.[10] Presently there appears to be renewed interest in strengthening this dimension of arts programming.

An examination of the evolution of a basically experiential approach presently in operation in the eleven elementary schools of one community may illustrate some alternative methods of working within the reality of an existing environment. The community is one in which a rapid growth pattern, rising costs, and budget defeats have caused financial pressures in the schools.

The eleven elementary schools serve approximately seventy-five hundred children, kindergarten through sixth grade. Class size averages twenty-five students. Classroom facilities and supplies are adequate. There are no art rooms in any buildings. Display, work, and storage space are below standards set by the position statement of the NAEA in their 1966 "The Essentials of a Quality School Art Program." There is no art coordinator or supervisor in the district. The schools are predominately structured in self-contained classrooms, although a few are experimenting with ungraded approaches, team teaching, and open classroom techniques. The elementary art program is four years old. Before that time the teaching of art was solely the responsibility of the classroom teacher. There are now four elementary art consultants, making a ratio of approximately one art consultant for seventeen hundred students.

Although the community's physical facilities, including adequate staffing, are poor, the climate for administrative cooperation is excellent. The ability to have rational dialogues on a teacher-administrator level has allowed the art consultants the freedom to initiate and experiment with different structures of scheduling and approaches. The program the art staff and administration evolved is neither easy nor ideal. But it provides opportunities for the individual growth of children, classroom teachers, and art teachers, not usually present in communities with similar circumstances.

A definition of the goals of the program were determined by the art specialists involved in the program, with the understanding and approval of the administration: 1) To sensitize students to the perception of aesthetic qualities in the visual arts through a multi-sensory experiential approach; 2) To sensitize classroom teachers, administrators, and parents to the unique contribution a well

balanced program of the arts can have on the total education of children; 3) To develop a child-centered program of the visual arts allowing for a maximum of opportunities for individual differences and growth; 4) To organize a humanities-oriented curriculum structure based upon the development of aesthetic concepts. The subject matter and techniques of the visual arts are the tools used to reinforce and motivate the understanding and appreciation of these concepts; and 5) To establish the aesthetic experience as a necessary and valid part of the elementary curriculum in all schools, kindergarten through sixth grades.

In order to implement these goals, the following procedures were evolved by the art consultants and the administrators:

1) The art program was organized into six art cycles. These cycles are blocks of time scheduled into each school. The time varies from eight to twelve consecutive days in each building, dependent upon the size of the school. This enables the consultant to have a stronger impact because of the concentration of time. When the art cycle is completed in one school, the next is visited, and then the third. Approximately six weeks are involved in each consultant's group of three schools. The schedule allows two days for individual planning time with each classroom teacher, one hour art lesson with each class, on-call time for individually planned reinforcement or enrichment work. Three or four class periods are scheduled each day for the consultant.

2) The classroom teacher participates in the planning, preparation, activity, critique, and follow through of each art experience. This involvement of the classroom teacher is the essential vehicle implementing this program. Because of this proceedure, there need not be a time limit on either creativity or the depth of the planned experience. A teacher can choose to spend all morning, all day, or an hour on the consultant-initiated lesson. It is his decision. As a result of this team approach, art can become an integral part of the total curriculum, rather than a segregated parcel relegated to a time slot and a special room. As a result of working with the art specialist the classroom teacher is offered the chance to learn techniques for handling an art situation, and even more important, he learns concepts and attitudes. He can develop confidence in his ability to provide art experiences independently for his class.

3) The art curriculum is organized into units. Each art cycle is an emphasis of one of these units. The unit areas include a wide variety of materials and processes through which the concepts of the visual arts are explored. These are the tools used to stimulate perceptual awareness of aesthetic qualities and to guide the growth of individual creativity. The curriculum units include: drawing, two- and three-dimensional design, printmaking, theatre arts, textiles, and environmental design. Since all art areas are interrelated, the curriculum is designed to be used in similar fashion. This "cross-reference" approach with the endless possibilities for integration provides the open-ended stimulation needed for creative curriculum planning. It provides unlimited resources for the art team. Textile design can become a three-dimensional experience, can be

incorporated with printmaking, or can become an environmental banner for the whole class.

Art experiences are planned to meet the unique needs of each class, unconfined by the hierarchy of grade level, age, time, and rigid subject matter. They can be incorporated with integrity into other curriculum areas, since the planning is a team effort.

Since each class is involved in an individually planned experience emphasizing the one unit of a particular art cycle, the entire school is exposed to the impact of a variety of materials and approaches for each unit. It can expand their thinking just as it expands the thinking of the art staff in their planning the possibilities of the unit. For example, during a three-dimensional design unit, one kindergarten may be constructing scrap wood circus animals while another makes styrofoam constructions; on first grade class may make paper-maché pulp animals, and another, pariscraft and box animals; one fifth grade class may do plaster carving, and other ceramic containers. Exhibits follow the end of each unit, giving each class a chance to share with the others.

4) The art staff has structured time throughout the school year to work as a team for planning, organizing, and preparing each of the art units. They have two days preceeding each unit, and one day following the unit, in their first school. The four art consultants work together during this team time, exploring ideas for the unit they are about to present. They share techniques, concepts, logistics of supplies, and organization. They pool visual materials, slides, reproductions, free-material resources. These brainstorming sessions are most stimulating learning laboratories for both new and experienced personnel. They share their strengths and overcome their weaknesses. By expanding their own range of knowledge, each specialist is able to introduce each unit bursting with variety to the children and teachers with whom he works. The program utilizes the best of four people, instead of isolating their efforts.

The added advantage of the team approach is that it provides a continuity of art experiences, vocabulary, concepts, and attitudes for all the elementary children in the eleven schools. It can lay a valid foundation for junior and senior high programs. The curriculum is not fragmented in a hit or miss fashion. From this team planning has come a curriculum guide geared for the classroom teacher.

5) There are no art marks given in any of the elementary schools by either the classroom teachers (who formerly gave grades) or the art consultants. Their concern is for individual growth in perception, appreciation, and confidence. Marks are an irrelevant factor in this concern.

Although there may be structural changes when the staff is increased to the desired goal of one elementary art teacher for each school, many of the concepts developed out of the environmental limitations are important to retain. They have discovered that an elementary specialist isolated in a separate room with rigidly scheduled classes does not necessarily provide the kind of art program needed to develop understanding and respect for the vital role the arts can play in

the total education of children. Conceptual progress in the arts may best be implemented by a working relationship between classroom teachers, specialists, and administrators. When specialists move into the reality of the every day life of a school, their subject may become a part of its life style.

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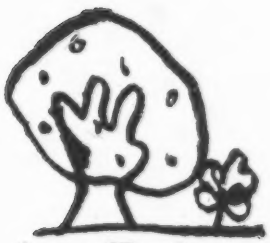

Art Related to Other Subjects

THE HUMANITIES PROGRAM

One approach to art education which has received particular emphasis in recent years is the interdisciplinary, or humanities, program. Such an approach emphasizes the interrelations of art with all other subjects, in the context of a culture: with social studies, language, science, mathematics, and the other arts—music, dance, poetry, and drama. The humanities strategy stresses the relation of art to societies, both past and contemporary, and hence has particular value from the standpoint of relevance.

As we look again at the things we do to our environment, we see the desperate need for the artist to take a more active role in the modern world. Of course, we must have clean water, clean air, the green of grass and trees, and the protection of wild life. But good environment means good design as well. We need well designed homes, offices, schools, transportation, and entertainment. The industrial revolution disrupted the harmonious development of art forms and of social life; never has it been clearer that a new harmony of these must be achieved. The artist is central to that purpose.

The art that once grew naturally from the lives of people must now, in large part at least, be nurtured in the school. It must be part of the child's whole existence, helping him as he explores nature, builds bridges, relives history, performs and enjoys music and drama, and develops his understanding in many directions. And the school must accomplish this, consciously and purposefully. The casual approach of ages past has no relevance today. As we attempt to help the child fulfill himself, we can structure the humanities to stimulate the child's curiosity and enhance the value of his discoveries. Through looking, and seeing as he looks; through listening, and hearing as he listens; through reading and discussing; and through the multiple threads of many activities, learning can be woven into a whole cloth. For the child, the enrichment of art can become a way of life.

The art program is now designed to increase perceptual awareness, with constant stress on creativity and the development of art knowledge and skills. Integration of the humanities with the arts is essential to realize these objectives. Through a program of art experiences and a deepened knowledge of his social heritage and the heritage of other cultures, the child will extend and enrich his

understanding. As he does so, he will really learn about himself and the world around him. As he learns to appreciate the best in art and learns to value it he will be able to make sensitive and personal judgements. In addition, his environment is bound to reflect this development.

One approach to the interrelationship of art and the humanities is the search for information. Architecture, Indian crafts, local history, costuming, home planning, and a host of other topics lend themselves promisingly. Special interests of the children lead them to the library and to enjoyable as well productive activity. How have animals been used as subjects in painting? Who made murals, and of what materials, and why? How do ships of today differ from earlier ships of steam? From sailing ships? Where do we see art in buildings and grounds in our community? From research into such questions, exciting projects can materialize, and art materials can make them come alive.

We have grown remote from the tangible world. Once children knew heat from open fires; saw food gathered from field, forest, and stream; watched wool from the time it left the back of the sheep until it was processed into cloth. All this is now hidden from nearly all of us, and we must in a very special way bring back this type of experience to our children. We must teach them how to see, to touch, and to make. The child who weaves cloth, models a mask after seeing a film on African culture, or constructs a model of a bridge crossing a gorge has had a heightened experience. No generation ever needed it more than our young of today. The elementary school curriculum in a self-contained classroom offers the best hope to satisfy that need.

Art can vitalize the reading program. Reading is a process of thinking stimulated by visual symbols. It requires the concentration of each child and must be built on the foundation of the child's previous experiences, accomplishments, and knowledge. Non-verbal experiences can become verbal ones. Art can sharpen perception and stimulate thinking.

Children bring to school an amazing grasp of language. But in the classroom a new vocabulary appears. Children may or may not know the language of the school room, and they may need special help in learning it. The new vocabulary must constantly be developed and reinforced by means of simple and direct explanations. In encouraging children to communicate through both art and language, the teacher must locate the resources the child has at his command and help him to use them effectively. Art experiences that emphasize tactile and visual experiences, stimulate curiosity, and increase vocabulary and the ability to articulate will prepare a proper climate for reading.

Form, color, surface, and texture can be explored in the school, home, and neighborhood. The relationship of one to the other and comparisons among them can be exciting. A "seeing" walk near the school to study textures; the touching and feeling of leaves, bark of trees, or the surface of sidewalks; the difference or similarity of shades and tints: the blending of colors, or their clash—all this can be followed in the classroom by an art lesson describing the experience in paint, crayon, or other media. Each child writing his reaction to

the textures he has explored or the art work created as a result of the walk will put new vocabulary to work. A story about the trip may develop, and the group may compose a story for the blackboard or a reading chart. The class will enjoy discussing discoveries. New words are presented and reviewed. Creativity becomes a vital part of learning to read.

A teacher of one second grade encouraged the children to develop a puppet show from their favorite stories. Buttons, string, wire, and wool with pieces of cloth and scraps of wood were collected at home and soon filled a box in the corner of the classroom, providing materials to make the puppets. Paper bags just the size to fit a child's hand were obtained by the teacher, and the class was ready to begin. Before the school day was over, puppet theatres were under construction by the use of corrugated packing boxes, and scenery was painted by a committee who volunteered for this part of the work. Through the dramatization of the stories, articulation and self-expression were encouraged. How much more interesting an approach to teaching language arts!

A fifth grade class in an urban school planned and wrote plays to be used as puppet shows after having seen a professional performance on television. Puppet heads were made of papier maché, using balloons as a base for construction. The addition of painted features and hair of wool yarn, raffia, steel wool, and cotton string gave the little figures their character. Clothes were cut from cloth and finished with ribbon, embroidery, buttons, bits of appliqué, or an apron or cape. Manipulation of the puppets quickly became fun, and groups of the children worked in the classroom and hall in planning and developing their plays. Production of the show gave each child an opportunity to interpret his part, articulate his lines, and appear before an audience. The final production was taped. The children experimented with manipulating their puppets to the taped voices. Taping also allowed the children to hear the play in its complete form and hear themselves speak their parts.

Consider the group planning that created the puppet show; the leadership that developed with children working together; the handling of the materials to create the puppets, stage, and scenery; and the entire educational program comes alive.

Another area in interrelated arts that should be explored is the auditorium program that presents live programs of dance, drama, pantomime, or music. Professional performances extend the school curriculum, and they should be presented often, so every child has an opportunity to experience many art forms of excellent quality. Limited to seeing performances by their peers, children do not develop a true appreciation of the arts. The opportunity to see a ballet such as "Peter and the Wolf," an ethnic group of the Mexican Folklorico or African dancers, and singers or a jazz band in school assemblies are important related art experiences, and they offer opportunities for visual and aural expression. For children to benefit fully from these opportunities, advanced planning is essential.

Suppose an assembly program on ballet has been scheduled. In the classroom, the teacher might initiate any of the following:

A study of ballet history, ballet steps, athletic training, music, or costuming and staging;

A demonstration of techniques by a visiting ballet student or teacher;

Participation of the children in trying out ballet steps;

Viewing a film or filmstrip about ballet;

Creating ballet figures from pipe cleaners or wire, and hanging them from a line or placing them on coat hanger stands;

Constructing a ballet scene from scrap materials.

After the performance the class might:

Paint their impressions of the performance;

Write a story for a ballet;

Design costumes for dancers;

Conduct a group discussion of the ballet to find out how the children feel about the dance program.

An assembly program integrated by planning in advance and development afterward becomes a valid learning experience.

A social studies correlation with art began with a sixth grade study of the history of Greece. The children were interested in the many forms and the decoration of Greek vases and how they differed from contemporary ceramics. They began an investigation of how ceramics are made, how the Greeks created decorations, how glazes are applied, and how clay has been handled by other cultures. The children themselves proposed a search in magazines and books for pictures of various kinds of ceramics. From the examples they brought into class, one group of children designed and arranged a bulletin board. Later, the teacher invited an artist to class who demonstrated pottery making by coil construction, wheel throwing, and the slab method. Intrigued, the children were soon involved with the clay, making pots themselves. An art lesson built on a common interest became a vital experience, and specifics about the arts in history took shape in the children's minds far more vividly than would be possible only through books.

Art can enrich the humanities and can itself be enriched by a relationship to other studies. As we make the connection, however, children should always feel freedom in selecting the areas of search and the materials in which to work. The needs and interests of children should remain paramount.

We have too long divided the curriculum into tight, artificial compartments. Our separate disciplines have always demanded and taken knowledge from other areas. They do not really stand isolated and alone. One of the marks of education has always been that one needs to see knowledge unified and whole. How better can we coordinate teaching and experiences of the elementary school for our young than by permeating our study of humanities with art experiences? Indeed, unless we do, how can we really think we are teaching the humanities?

Aesthetic Education

The value of knowledge and awareness of the aesthetic–the order, form, and beauty in objects and events–is by now generally accepted. It is encouraging that a realization of the need to implement educational programs to attain such knowledge and awareness is coming not only from educators, artists, and others involved in the humanities, but also from the business and government sectors of our society such as the President's Commission on National Goals. The report of this commission noted the effects of our century's heavy emphasis on technology, expressing concern for the extent to which "contemporary patterns of life are being conditioned by appeals and pressures of which people are scarcely conscious."[1] The threat presented by the technological age to the forming of conscious and intelligent value judgments is immediate.

The purpose of instructional programs for aesthetic education must be to help develop individuals who, through sensitive judgment, criticism, evaluation, and manipulation, and who, provided with alternatives and informed aesthetic sensitivities, will take part in the conscious shaping of the aesthetic and cultural climate of our society.[2] Though conceivably aesthetics can be experienced within any discipline, the arts provide insight into aesthetic sensitivity as well as insight into the aesthetic capabilities of a society. They can give that society direction. They can lead new generations into new patterns of belief, thereby establishing continuity between past and present. More important, the arts help to shape the creativity, the imagination, the taste, and the values of society by engaging individuals in aesthetic experiences. While such experiences may be derived from non-arts objects as well, the arts must be a major component of any aesthetic education program.

There is no doubt that the family and community share responsibility with the educational system for reaching these goals, but the school is best suited to the task of implementing them because it reaches the largest number of individuals when they are open to new ideas and can be dealt with over a reasonable span of time. If experience with the arts is a major factor in the success of aesthetic education and its implementation for the majority of students, then a brief discussion of existing arts programs may be in order.

Most current art programs in the schools focus on art products, on tools, materials, and techniques in a wide variety of media, but give little time to those

aspects of the arts that are both fundamental and exemplary—the aesthetic elements that an artist chooses and uses as he creates and that are exemplified in the completed work of art. Certainly, students now work with shape and color and proportion as they are used in the visual arts but with little attention to the aesthetic dimension of these elements. And virtually no programs involve students in explorations of shape and proportion in body movements, tone color and patterns in sound, or point of view in literature or film. This is the dimension that aesthetic education can provide to broaden and enrich a student's education in art. Aesthetic education and arts programs should be complementary, and existing arts programs must be increased and expanded if schools are to truly educate students in the arts.

Recent studies indicate that, on the average, only a small percentage of students have any contact at all with the arts during their school experience, and of those an even smaller number experience any kind of meaningful involvement.[3,4] These facts, applicable on a nationwide scale, are verified by a review of the literature on aesthetic education. In essence recent studies point out:[5] 1) that many schools have inadequate or non-existent arts programs; 2) that in schools having an arts curriculum, that curriculum does not reach the majority of student population; 3) that those arts programs which exist are minimal in their benefits; and 4) that lack of adequate arts training in the education of elementary and high school teachers and/or the lack of supportive materials for use by classroom teachers has severely hampered arts education in the schools today.

It must be noted that these factors alone are not responsible for the poor quality of arts instruction and, to go one step further, for the lack of aesthetic education in the schools. They are better seen as the negative effects of a great many deficiencies which have developed in arts curriculum from several causes, including priority shifts, expanding school enrollments, and general disinterest.

In addition, the following problems exist:

1) there would seem to be a widespread inability of arts programs to find commonalities which would enable their directors to work well together within a school or school system;
2) there are not available easily adaptable instructional materials which can provide the generalist with valid arts materials with which he or she might support the work of the arts specialist; and
3) student involvement with the creative process either from a participatory position or through exposure to exemplars is sadly lacking as a basis for real experience with practicing artists and their original art forms.

One example of a program emphasizing aesthetic education is that at CEMREL, which attempts to solve these problems by developing packaged instructional materials dealing with all the arts that can be used by the regular classroom teacher to involve students in explorations of elements of the arts and their aesthetic dimension. The belief that the school could and should cultivate the sensitivities

and capabilities for aesthetic judgment within the student gave the necessary impetus to the creation of the CEMREL Aesthetic Education Program, whose funding is primarily from the U.S. Office of Education, which will provide classroom materials and new strategies for intervention which will achieve this end in a relatively short time.

Other research programs in the general area of aesthetic education exist, but CEMREL's unique contribution is in its development of arts oriented, non-sequential but related instructional packages which can be structured into an aesthetic education curriculum that best serves the needs of a particular school or school system. Materials will be developed to cover the entire K-12 span. The program's use of artist/teachers in the various arts disciplines (dance, music, visual arts, film, literature, and theatre arts) as curriculum writers, in combination with professional advisors and consultants, has provided the program with a firm conceptual base in the arts and in education. Its specific conceptual goals can be found in the following eight points:

1) to extend the aesthetic in personal and social life through demonstrating how aesthetic considerations enter into various arts and art forms, into individual works of art, and into the general environment;
2) to help the student discover similarities and differences among the arts through juxtaposition of several arts in units of instruction;
3) to enhance the students' responses to those aesthetic qualities peculiar to each of the arts;
4) to demonstrate that all the arts are potential sources of aesthetic experience;
5) to involve the student in various models of behavior which are aesthetic in nature, such as the creative or critical processes;
6) to introduce the student to a wide range of views about aesthetic qualities so that he develops his own criteria and ability for making aesthetic judgments;
7) to facilitate the acceptance of aesthetic values as important to the individual and the society; and
8) to make aesthetic values relevant to the environment in which the student lives.

The program is concerned with three broad areas in relation to the development of curriculum materials. Complementary components of the program seek to utilize the community's resources in achieving the overall goals and to encourage the establishment of teacher preparation courses for aesthetic education, both at the in-service and the pre-service levels. But the school and its population is, of course, the central concern.

To meet the needs of the schools, the Aesthetic Education Program employs several strategies in the development of instructional materials. The first of these is that instructional packages will be designed to allow for flexible learning sequences appropriate to individual elementary and secondary schools. This implies that the materials will be developed to be relevant to the wide spectrum of educational settings and value systems operating within the nation's schools.

Wherever applicable, educational technology and a variety of media will be used in package construction without sacrificing quality or content of materials. Aesthetic education is regarded by the program as a new area of study within the total education program, is well organized to serve the teacher as well as the student, and is applicable to all students rather than a selected few. And finally, current instruction in the arts will be complemented wherever possible, rather than replaced by aesthetic education. The outcome, if these strategies are successfully implemented, assumes that through involvement in such a program the student will come to have a personal responsibility for the aesthetic decisions he makes relative to his life style and value judgements. The packages of instructional materials are the vehicles.

A package, as defined by the Aesthetic Education Program, is a unit of instruction consisting of the necessary conceptual background materials, teacher/student materials, and related suggested activities/materials which complement a particular concept pertaining to one or more of the arts. This instructional unit, designed for use by 30 students, may be taught by the regular classroom teacher with or without specialist support. Extreme care has been taken in the development of these units to provide all essential information pertaining to the related arts discipline and the concept involved. A typical objective for such a package might be to direct the student in the exploration of existing relationships between shapes, shapes and the environment, and shapes and other visual/tactile elements (texture, size, color, and volume). It might also include an introduction to various visual ordering concepts such as those of shape similarity, pattern, overlap, complexity, symmetry, and asymmetry. Most important, the objective would demand that the conceptual basis of the package be accomplished within the framework of the student's own experience in seeing and doing.

The skills, talent, and expertise of a wide range of people shape the instructional packages to meet the overall goals of the program. Curriculum writers prepare the content for instruction; staff associates advise on the direction and quality of content; area associates consult with staff on specific and highly specialized areas of content; graphics and shop personnel design and construct films, games, and models; and editors clarify the language and check reading levels of instructional packages. Evaluation specialists aid the team members in specific ways as the packages are being developed and are responsible for the formal testing of the materials; the administrative and systems personnel deal with work-flow problems and budgets. Central to the curriculum development process is the student–he, throughout the testing on which development is based, is the evaluator, the reviser, the learner, and materials are rewritten, redesigned, even discarded, if his needs and capabilities are not being attended to.

SUMMARY

One of the program's objectives is to shorten the time taken to translate educational research into educational practice. Three years after its inception,

the Aesthetic Education Program is presently being used on an experimental basis in approximately 21 states and over 70 school systems. Preliminary evaluation indicates that it is being well received by both teachers and students. The efforts of the program, one of a number presently being implemented in this area, have demonstrated with clarity the importance of continuing efforts in the direction of enhanced new individual awareness of the aesthetic dimensions of life.

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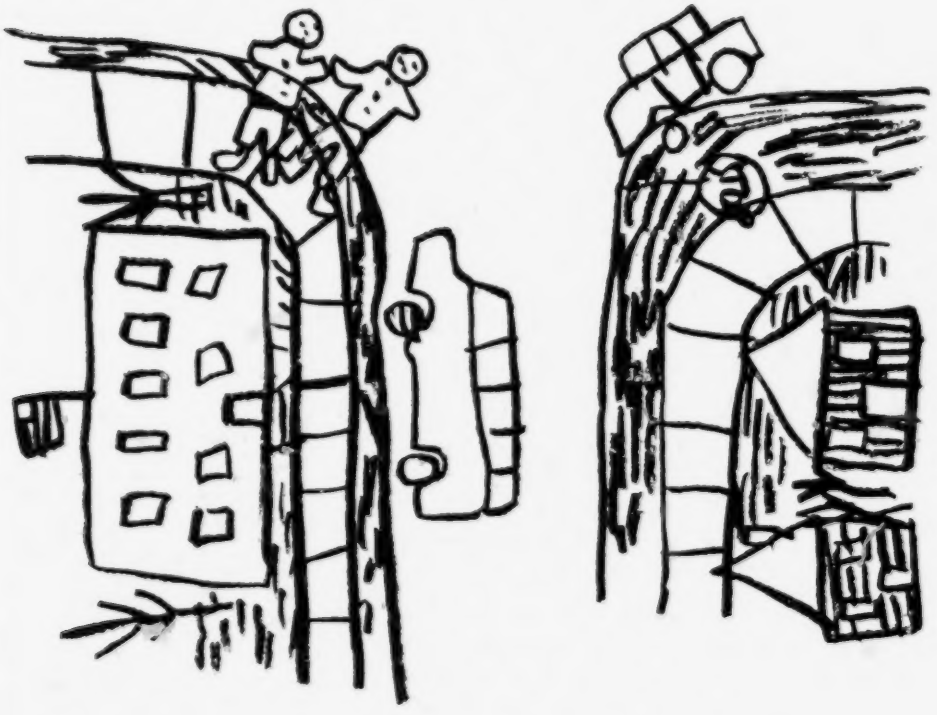
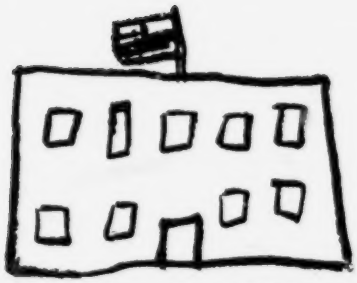
Chapter III
ART IN THE ELEMENTARY SCHOOL AND THE COMMUNITY





Art in the Elementary School

A vibrant and sensitive art program is a necessity at every grade level of the elementary school, if we are to have a society which cares for the human person as a feeling, thinking, expressive individual. A technological society especially must devote itself to nurture the aesthetic, humanistic values; and the capacity to feel and respond, to know beauty and joy and compassion, must be fostered early in the child's growth. The elementary school has a vital charge to fulfill: Whatever the design, the strategy, of the elementary art program, it must contribute to the child's individuality as a unique human being; to his capacity to experience the beauty of the world around him, with a spirit of wonder, communion, and joyousness; and to his ability to respond, through expression in movement, the visual arts, song, speech, and the written word. It must further his sensitivity to life, and his compassion. It must lead him to personally engage in works of art, music, dance, poetry—to feel, to be fully man.

As Duke Madenfort has stated,

> *The primary purpose of aesthetic education is to allow for the development of the student's ability to experience the world as it is given, in all the immediacy of its sensuousness, without the mediation of concepts. . . . Sensuousness is life itself and it is given as the movement of being alive; therefore it must be thought of as a way of "being alive."*[1]

By guiding the child to be able to experience the world, and works of art in such a full and vibrant way, the elementary art program contributes to the richness of his life, and to his humanity.

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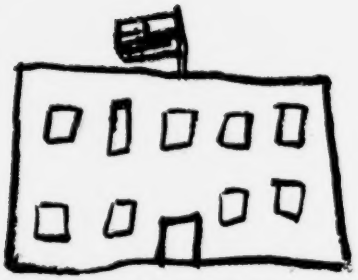


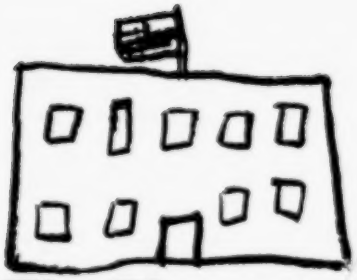
Who Teaches Art?

THE NAEA POSITION

The National Art Education Association, in the Position Paper *The Essentials of a Quality School Art Program,*[1] states that "every elementary school child should receive regularly scheduled art instruction from a certified art teacher." Every child must have art instruction which develops his ability to experience with sensitivity and to respond in a personal way. Art education is essential at every stage of his growth, including all the elementary grades. The art specialist is qualified to insure that the art education of the child is based upon sensuous experience, feeling, and the individual responses of the child, and that it develops his ability both to express his own ideas and to commune with the art expressions of others. The NAEA recommends that there should be one special art teacher for every 350-400 children. In addition, the regular classroom teacher should provide frequent supplementary art experiences.

While the NAEA Position Paper sets the minimum standards, it is nevertheless a fact that many schools fail to meet such standards. There are numerous elementary schools in which the classroom teacher must provide the only art instruction available. In others, the art specialist must reach many more than the recommended 350-400 children; and in some schools, despite the presence of an art specialist, budget restrictions, overcrowding, and overloaded schedules mean that the classroom teacher still must provide the major portion of the art program.

Both the art teacher and the classroom teacher should thus be prepared to provide a quality art program, and all efforts must be made to assist them in achieving that goal. At the same time, the standards set by the NAEA should be a guiding factor in the long-range improvement of instructional programs at the elementary level.



The Elementary Art Curriculum

The role of the visual arts in general education has had at least a century of serious though inconsistent and diffuse theoretical exposition. Art education also has received affirmation in a variety of guises as a responsible and necessary aspect of a total curriculum. These have ranged from a vocational, instrumental emphasis to more current beliefs in individual creative expression and personality development. This has been especially true in the relationship of art to elementary education and most particularly early childhood education. However, despite the generally accepted role of the visual arts in the instruction of children, there are no broadly uncontested theoretical guidelines for teachers, nor are the goals free of vagueness and contradictory considerations. There are alternative approaches to the teaching of art. In themselves, these reflect a healthy and vital interest in the area and are consonant with the varying conditions of art.

Despite the recognition of the legitimacy of art in early childhood education, the majority of school systems do not support art programs taught by specialists. Whatever the reason for the absence of special art programs or teachers, it is evidently the classroom teacher who provides children with art experiences. The sudden influx of trained art teachers into elementary school systems is not a likelihood in the immediate future. The necessity and desirability of art as an integral element of early education remains, nevertheless.

There is an obvious need to provide teachers with theoretical conceptualizations as well as curricular guidelines and materials negotiable in the classroom. The structure and substance of these educational enterprises should be developed in a manner which does not violate the intrinsically functioning nature of art; should be respectful of the child's developmental needs, both idiosyncratic and generalized; and also be conducive to independent teaching expressiveness. It is believed that these factors as related to curriculum planning for the visual arts are compatible. Particular care needs to be taken in determining what the relationships are and how they function in varying classroom contexts.

The artistic and aesthetic dimensions in art education grow out of the recognition that art stimulates a personally eloquent existence for child and adult alike. For the child it is the school which provides a focus of artistic activity and aesthetic response in a focused and critical way not too available outside of school. If the child is to be vitally alive and attuned to inherent human needs, among which is the expressive documentation of self and the world, it is necessary for the child to be touched by the vivid force of art forms within the classroom and with the guidance of sensitive teachers. These forces, whether as personal creative production or aesthetic response, become significant experiences for the child when they are accepted as imaginative but inherently sufficient activities rather than as instruments toward other ends, educational or social. Art is not a tool but an intrinsic mode of knowing and feeling complete in its communication and shaping of meaning. This does not deny the many adjunctive values art can animate in the curriculum, such as in integration with social studies or as personality therapy. It does suggest that, for the child, the art experience may be its own reward and rightfully so. Any attendant educational gains are to be eagerly accepted, but to give primary attention to non-art considerations in art education is to do both the child and the classroom learning climate a disservice. As well, it appears that the secondary considerations which are seemingly gratuitous yet in actuality coerced, obstruct an honest involvement with exploratory and expressive behavior. They deflect any serious quality in the instrumental learning supposedly gained through rather than *in* art.

The forms of art which children create frequently go beyond the purposes of rendering an imitation of appearances or of establishing didactic symbols. They are the fertile transformations of personal imaginativeness, the coalescing of inner feelings and vision. These experiences whether as a process in which the child is absorbed or as a response to an existing work, their own or someone else's, stand as secular revelation. And the revelation is, largely, of oneself. Teacher and child alike need to become genuinely engaged with the affects and the effects of art. That is, within a context of existential responsibility and freedom, their emotions have to be stirred and their minds have to be moved to action and change, if need be focused upon the forms and feelings of art. Awareness and sensitivity, expressiveness and critical evaluation are not only educational objectives, they are basic aspects of the artistic and aesthetic processes that have to be stressed if art is to be a fruitful part of education. As such the child searches out the symbolic means in perceptible form by which he can not only communicate, but commune with himself and his world. It is this transforming element of artistic being which any curriculum design needs to accept as a primary element in an attempt to order the patterns of education in the arts. The child may then be encouraged to see and feel the world independently, understand the genuineness of art, its mode of knowing, and its counterpoint to living.

The expression of the self is not at all a new goal in art education. It has

been a touchstone of general progressive thought and art education theory for several decades. The emphasis, however, until recently, has been upon a personal process of maturation in which the teacher was dissuaded from providing other than the most general guidelines or directions in the fear that there would be undue and harmful imposition of ideas and values upon the child's own subjectivity as the source for creative endeavor. This relatively spontaneous and growth-oriented direction has established art in the schools on an intrinsically legitimate level, especially in the elementary school. However, there has been a parallel blight of triviality and irrelevance (such as stereotyped reproductions of stereotyped popular images or sentimentalized values derived from the holidays transcribed into cliché-ridden but artistically haphazard visual expressions) characterizing a good part of the student's experiences. We may be able to trace this failure to sustain a high level of classroom quality in art to a number of sources: poor, unknowing or even philistine teaching, an ignorance of what the studio activities can be, a regard for art as an amusing but peripheral experience, a disaffection of the school from artists and the art world, and a misreading of its direction, a doctrinaire concentration of child adjustment concepts, yet a lack of understanding of pertinence in children's art work or responses, and finally the lack of even loosely structured content or curriculum beyond a dependence upon psychological guidelines and "free" activities. These so-called "creative" but isolate and arbitrary art activities have come to be recognized as leaving little impact upon students despite pat psychological propositions.

It is necessary to elaborate and strengthen the conceptual framework fashioned around self expression. New theoretical elements and empirical insights should be added which complement and expand upon, rather than negate, the developmental considerations. These additional factors are largely discerned in two related categories. The first puts the teacher at the responsible center of the class and stresses the need to place the art activities within an educational setting which is germane to both the student and the content. It stresses the nurturing aspects of education. The teacher, like it or not, becomes a sponsor of values, hopefully artistic and creative ones, and an arbiter of attitudes. He introduces aesthetic environments and artistic modes of inquiry and expressiveness into the classroom as conditions to be examined, conditions exerting strong influences upon the creative tendencies, the artistic intelligence, and the expressive thrust of children.

The second category establishes a different organization of material. It deepens and extends the content of art education, intensifying perceptiveness and critical response to the art process where mainly the immediacy of personal productiveness had been emphasized earlier. A new emphasis is put upon the art object and the characteristic qualitative insights of aesthetic judgments. These latter judgments are seen not only as emotional opinion and individual taste, but as the critical reflection upon the experience of making expressive forms. Consequently, a new need is recognized that requires at least an open but creatively relevant structuring of art curriculum content to also include critically

analytic and cognitive considerations along with the encouraging of an affective context that goes beyond amusement and catharsis. Such an inclusive artistic range should provide a base for a progressive sophistication yet a personal realization in aesthetic understanding. Classroom guidance in art for children has to flow not only from the abstract theories of pedagogy and the pragmatic knowledge of teachers, but from the experiences of art which are immediate and presented in a sensory and symbolic manner. The sensory and symbolic qualities of art provide the perceptual cues and conceptual clusters out of which art is created or otherwise experienced whether in the studio or the classroom.

The sensory aspects offer generative clues as to whatever specific visual structuring the visual arts permit. The intensity or nuance of color, the full ripeness or evanescent delicacy of mass, the assertive vigor or subtle suggestiveness of line, the sybaritic smoothness or grainy roughness of texture all offer specific sensuous and concrete yet innately aesthetic insights which provide qualitative relationships of internal necessity upon which to base a more formal understanding of art. Such an ordering of elements has the advantage of stemming from a continuing perceptual awareness of what actually "touches" and acts upon the senses.

However, sense data in art is much more than simple fact. It does not act as a recording and verification of the visible world primarily but does establish a concrete reality of personally shaped or apprehended form. Rather than ending as a mirror or recording experience, it becomes the basis for creating the symbolic "equivalent" for feelings. This permits the child to then "conceive of" his inner states of being in a way that is not abstract as with conceptual thought. The feelings are transformed into perceptible compositions of sense data. There are, consequently, immensely rewarding aspects to the purely sensory nature of art, an understanding that modern art has enthusiastically elaborated upon. Art education has focused upon such sensory considerations for a number of decades, though the refinement and intensification of perception has been neglected or rather remained haphazard. Young children possess a natural affinity for this aspect of art. This is true particularly as they engage the world through "concrete operations." Teachers need to encourage those direct and spontaneous transformations of feelings, through a confident exploration of various art media.

Parallel to the sensory qualities in art and stemming from them are the symbolic characteristics. These establish, unlike language, unconventionalized meanings which expand and intensify personal experience. It is important to note that the symbols of art have no specifically assigned semantic meaning other than that which particular cultural influence may frequently dictate or to which biological "gestalts" relate. Actually there is an ambiguity of interpretation present, an ambivalence of meaning. This is sensed as natural to art if we accept as the purpose of art the "formulation of knowledge, rather than the communication of its finished product," to quote Suzanne Langer. Art as symbolic understanding may then be regarded as incomplete, requiring the direct

interplay between the sensory data and the creator or observer to establish meaning. And the meaning is essentially valid only for the individual involved, though there may be many who would share in common responses or insights. The exchange that occurs on the symbolic level between art object and human is essentially metaphoric, suggestive, and open to the potential of individual condition. Teachers, with adequate qualities of artistic sensitivity and awareness, can create liberal atmospheres within which children may pursue the discovery of symbolic meaning in art forms.

The child functions within the artistic process as the mature artist does in the making or seeing of art but on a different level. He regards art, if encouraged, as an experience of personal significance and expressive integrity, an opportunity for him to have imaginative, vital, and original insights. The sequencing of the artistic experience may be difficult, for emotions and feelings follow their own peculiarly unique, changing, even contradictory patterns. There are the flashes of intuition, the flights of fancy, the pre-conscious imageries, the random associations of sensations, the poetic explorations, the meanderings of the imagination, all of which operate out of a subjective core. These have to be present in the art situation and insights gained through observing them in the classroom will shape the development of curriculum. Such a strong emphasis upon process reinforces a necessary independent exploration and individual discovery, both tied to expectations of uniquely private visions of the child.

However, art also requires control and broad discipline of the mind, so as to effect progressive levels of sophistication. It is not feeling in its pristine state, but a conceiving of feeling. Decision making, the posing of problems, the structuring of resolutions to the problems, the demands of craft, and trained skill development are inherent parts of the art process. The elements of skill, craft, and detached evaluation should not be ignored because of some enticingly presented creative mystique. However, such considerations in the making and teaching of art have a greater validity and pertinence if they grow out of the genuine expressive needs of a student and his absorbed involvement with the constructive and sensory elements of art. It would seem that some viable balance between intuition and reason, between emotion and intellect is required. Such a balance is best achieved as the teacher assesses the immediate context within the requirements of the art lesson and the creative needs of the children. He has to bring to bear the sensitivity and sophistication he may have achieved in his own background and training, utilizing his own insights, intuitions, and judgments. These emerge as the life style of the teacher—the sum total of his commitment to differing values, his engagement with the almost infinite variety of experience which life affords, and his involvement with the vitalizing conditions of art. When the teacher recognizes his own responsibilities and achieves the necessary sophistication and sensitivity in teaching, an art curriculum can function as a nurturing element in education, providing a focused means of personal expression, aesthetic ordering, and the development of artistic and creative values. The emphasis will be not upon *what* the student is, but upon *who* he is.

A theoretical division may be made between the making of forms or studio experience and the development of visual literacy or critical analysis and appreciation of art work already existing. For the young child particularly, there is a strong almost merging interrelationship between the participation and critical evaluation of art, with chief emphasis upon the former--the actual personal expressiveness in artistic form. However, visual literacy deserves further encouragement and development since it is lacking in most programs of art. For the young child, nevertheless, closely interacting patterns of teaching and exposure are required. This would establish a broad and encompassing basis for the child's growth of awareness and the enrichment and refinement of his aesthetic sensibilities. Within such a context a child should feel free and even eager to create artistic forms and aesthetic symbols, to make personal and critical responses, and to organize his reactions to his environment and refine his psyche and emotions in such a way that an intensified sentience of life is achieved--an enriched consciousness of himself and the world.

The making of visual forms hangs on a paradox. The actual making seems to blend a spontaneous and emotional involving of the symbolically expressive and sensory elements with an aesthetically aware composing of parts based upon a critical intelligence. The strong sensory characteristics which are drawn from the environment and inner perceptual cues are interwoven with the handling of materials, both being continuously related to and informed by a progressive understanding of the ordering of forms that results from an intuition of "rightness" paralleling critical intelligence and visual literacy.

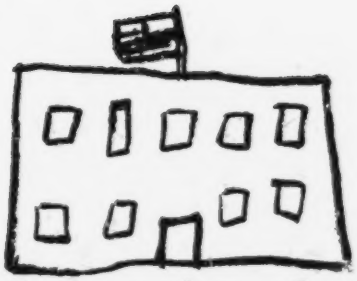
Children come to school with an open urge for exploring the world around them in the form of art; they express with paint or crayon, with blocks or clay, and with many other media, their own private world as it is translated from inner concerns into non-verbal statements and visions or in imaginative responses to another's art work. Children are endowed with qualities of perceptual alertness, expressive vigor, and broad though uneducated sensitivity, as well as with an innate desire to touch, smell, hear, taste, and see. These qualities become the psychological and sensory basis for educating children in the visual arts along with the uninhibited and affective responses of which they are naturally capable.

Free to project their expressive needs and to resolve their creative tensions, they explore the possibilities of art with great enthusiasm and élan. There are many developmental characteristics which are shared en masse. Certainly, a teacher should be familiar with these. They appear to be especially evident in the work and behavior of young children. However, it is just as important not to straitjacket a teaching approach with categorized attitudes. Unless the art experience is accepted as a search for independent expression or insight and the child viewed as a unique being capable of his own visions, there exists the danger of irrelevant and damaging learning situations.

There can be no primary emphasis put upon rigorously defining behavioral objectives or sequenced skills development in the visual arts. Such an approach, even if in keeping with current educational patterns of research, concentrates

too much upon the extrinsic manifestations of artistic process and student behavior. It is like looking at the iceberg above the water level, ignoring its vast hidden and supportive structure. Since the art experience exists in large part subjectively below the "water line" of verifiable observation or conventionalized description, it is not amenable to a strict sequential organization or a logically abstract dissection which atomizes its quality of unity. Therefore, other approaches must be attempted. Intuition, inner imagery, individuality, spontaneity, and a wholeness of experience are too vitally meshed with the teaching or experiencing of art to permit only objectified standards and predetermined modes of inquiry of a "numbered, by the step approach" which fragments process and product.

Though evaluation and measurement theoretically allow for the testing of teacher effectiveness, they cannot serve as the controlling elements in the structuring of art content. A number of factors would appear to militate against any strong dependence on behavioral objectives. There are no specifically correct or incorrect sequences, techniques, or procedures in arriving at an involvement and understanding of art or in implementing its contributions to education. There are alternative ways and means, some of which do not manifest themselves to the doer or become apparent to observers until the actual experience is at hand. Art education, by its very nature, imposes requisite goals upon curriculum development: the intensification of experience and expansion of the self.



Improving the Elementary Art Program

Many educators in responsible administrative positions are calling for accountability in the arts and clearly defined goals or objectives. Not all administrators agree on the kind of accountability they wish to see, but they appear to agree that someone should be accountable.

"Children in elementary schools don't need to 'waste' their time on art. Tney should learn reading and math. That's the important thing!" or "The arts are fine, but you're spending too much money on supplies and too much instructional time at school. Work on the basics; forget the frills!"

The past several years have brought more and more comments, similar to those above, from citizens throughout the country. Parents are demanding more accountability for their school programs, and because of their own background and experiences, believe art is a "waste of time, where children have fun but don't learn."

Another major problem facing art instruction in the schools has been declining financial support of the schools from all levels of government. National and state leaders talk about assuming a more realistic share of financial support to the schools, but little additional help has been forthcoming. Local taxpayers have been asked to finance an even larger share of education, and they are rebeling. Tax elections at the local level are failing in ever increasing numbers, forcing local districts to reduce their budgets.

As school districts are forced to cut back, one of the first areas considered for cutting has been the arts. Where many districts had specialists in the arts to plan programs and assist the classroom teachers at the various levels, they now may have only one person for the total district, or no one at all. Art classes have been reduced in the number of offerings at the secondary level due to this cut back, while teachers at the elementary level receive little help with art because of reduced auxiliary services.

Elementary teachers are still expected to teach art to their students, but many are now being graduated from college and are beginning teaching with little or no specific art training from the colleges. When teaching art today, many new

teachers must rely on their own school background in the subject. In many classrooms, art is used as a free time experience or for busy work to use extra time after finishing an assignment. Art, as a subject area taught equally as well as other subjects, is suffering.

There is a ray of hope for improvement in the art instruction field. In some communities, parents are beginning to ask how they can help restore and improve the teaching of art in the schools. School districts are also seeking ways of offering art instruction in a different format than was used as little as three years ago. With parents beginning to realize the value art can have on a child and his total education, and with schools changing their methods of instruction and supervision by the use of specially talented teachers, workshops, and re-trained classroom teachers, progress is possible.

Recently one western state adopted an art education framework[1] for use in the public schools from kindergarten through grade twelve. This framework offers guidelines for school districts that, in most cases, are realistic. The framework suggests five areas local school districts should follow in developing a quality art program. These are:

1) Establish local art curriculum planning groups to implement art programs. Such groups should include representative teachers and students, principals, community representatives, practicing artists, and members of professional curriculum staffs. Professional evaluators should also be included whenever possible.
2) Establish objectives for local instructional programs and develop curriculum guides designed to meet local needs.
3) Provide for ongoing evaluation, review, and improvement of art programs, again involving cross-sectional committees and individual teachers in evaluation, design, and development activities.
4) Determine qualifications for instructional personnel who will conduct the program and develop procedures for maintaining professional competence.
5) Adopt instructional resource materials and teaching strategies to support and enrich classroom studies, including essential instructional aids such as books, audiovisual materials, and teacher references as well as typical art media, such as paints, chalk, papers, and clay.

The key point is to organize local planning groups to implement and supplement art programs in local schools. Parent involvement *in* the program is a key to stronger and more active art instruction for children.

Another area that could be added to the five state guidelines is one of integrating arts with the other components of the curriculum. For far too many years, art has been thought of as a separate subject, apart from everything else including music, dance, and drama.

Before art can be related to math and reading, it must be interrelated with the other arts. This is not an easy task, in many cases, but it must be overcome

to provide a quality program. Far too many specialists in the individual arts fields believe their subject is the most important and therefore cannot be related to another subject. The arts associations have shown this *is* possible by combining under a single umbrella to promote the formation of the National Arts IMPACT Project[2] in five cities in the U.S. These five cities were allowed to develop their own programs, adopted to the needs of the local community, and to show ways the arts could be related not only to each other but to other subjects. As each project progressed, ways were found to improve the arts in the elementary schools. One common thread, running through each project after the first year of this two-year program, was that general classroom teachers could be re-trained to *teach* the arts. Another common factor in all schools was the involvement of the school principal to make the program a success. Without the re-training of the elementary principal, as well as the teacher, the program could not succeed. The principal must be the encourager and the leader in bringing about total change within a school. The arts can become an integral and interrelated part of the total school program through the interest of re-trained classroom teachers and the building principal.

One IMPACT program on the west coast contained a feature of community involvement that has helped our program succeed. A community-wide arts advisory committee was formed and meets regularly with project members, principals, and teachers to develop the direction of the arts within the community, a city of 135,000 people and twenty-three elementary schools. The citizens were aware that only six schools of the twenty-three were designated as project schools, but were anxious to find ways of strengthening the arts in all schools. As the project developed, citizens, as part of this committee, became actively involved in stressing the need for the arts in the total community.

A city-wide "Balance in Education" symposium involved the citizens of the advisory committee as discussion leaders. Attending the half-day symposium were parents, civic leaders, members of the Board of Education, and other decision-makers of the community. With fellow citizens leading the various small group discussions, other community people felt free to express their views and give directions they believe the community should follow in the arts program.

As well as citizen involvement in community-wide portions of the arts program, a new "Art in the Schools" program was developed. This brought framed reproductions of famous paintings into the schools. They weren't just sent to the school to add to the decor of the classroom, but were accompanied by a citizen docent. The docent had been previously trained by a project person in methods of presenting a total overview of the picture, as well as drawing conclusions from the students about the pictures. Volunteer parent docents disseminated the value of art to the students in a much more effective manner than had ever been possible before.

The community became further involved when a "Lively Arts Weekend" was held at the new Art Center. All aspects of student work in the arts were incorporated into a weekend of performing and of instruction to others. Older

students assisted younger children in making everything from musical pipes to their "own castle" made from boxes, which were then gaily decorated.

A part of the community that is often overlooked are the student members. They are a vital part of the community, and when interacting with adult community leaders, bring about a merging of ideas that benefits others.

A Youth Arts Council has been established to bring students into a working relationship with adults. Members of the Youth Council are also active participants in the Citizens Advisory Committee. Working together, Youth Arts Month was developed. For the first time, a city-wide calendar of arts events through the schools was established. Various members of the Youth Arts Council were responsible for informing civic groups of the place of the arts within the school. Through their efforts, and the efforts of other interested citizens, a new awareness of the arts has begun to develop.

The community is becoming aware of the value of art in the schools through environmental changes occurring in the schools themselves. Schools in that city as well as throughout the country, have for too many years been only green or grey, with little additional color allowed in the basic buildings. Outside lunch tables, tree wells, and walls were either painted a standard color or left unpainted. Cement walls remained unpainted, because if painted there would be vandalism, and obscene writing would occur.

Changes in the environment of schools has made a marked improvement in the schools' appearance. Schools in the Arts IMPACT Project have made many changes in their buildings and grounds and received many favorable comments from local citizens. Students changed a blank retaining wall at the edge of their asphalt playground into a happy and colorful "sun face wall." Others changed tree wells and the area near them into attractive and colorful additions to the school. The outside areas have had color added by painting lunch benches, bicycle racks, and lunch shelter poles in bright and varying colors. All of these changes have been supervised by re-trained teachers, working with elementary students, using paint donated by local citizens.

The environment has changed inside the buildings as well. An interior hall that was a solid, single color is now made different and exciting by the addition of a color to door frames of the rooms, as well as large 4′ x 8′ display boards. Colors begin on the boards in a sweeping motion and continue onto the adjoining wall, adding brightness to the entire area. The display areas proudly show children's work to all students of the school, work that before could be displayed only in the classroom.

The involvement of citizens is a *must* to again place the arts in an active, participating position within the instructional program of the schools. It cannot be done by school staff members alone, as teachers and administrators are questioned at every turn in this modern day. Citizens must be aware that there is a vital need for art, and all arts, in today's demanding world.

First, art must be interrelated with the other arts. Then the arts can become a part of reading, math, spelling, and the other "solid subjects." A child can

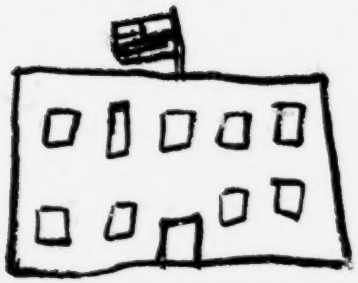
learn math through dance, spelling through drama and music, and reading through art, in a much more interesting manner than from only the use of a book.

The specialist of today should be a multi-arts specialist. He should develop inservice programs within individual buildings and the district to help classroom teachers gain the confidence to teach the arts in a meaningful manner. If this is done, and principals are included in the re-training, a significant step can be taken toward building a value-related curriculum that places the arts in an acceptable and high priority ranking in today's school program.

REFERENCES

1 Art Education Framework, California State Department of Education, 1971.

2 Arts IMPACT Project, Interdisciplinary Model Program in the Arts for Children and Teachers, U.S. Office of Education, Education Professions Development Act.



The Role of the Elementary Art Specialist

Art for the elementary school child should be an adventure, a delight, the broadening of the child's horizons through a creative and imaginative experience. In our scientifically dominated world of conformity and the desire for material wealth, art provides the child with a much needed humanizing balance. It gives every child a chance to be "somebody" in his own eyes, and that can give him an incentive to create. As Goethe said, "If you would create something, you must be something."

As an art specialist in the elementary school, the teacher of art should know the subject matter in his field and the characteristics of the children he is to teach. In addition to a good foundation in art education, he should be organized, flexible, and open to the ideas of others, and should be an efficient manager, a resource planner, a budget expert, a housekeeper, and a counselor with a genuine love of children.

A creative, imaginative, understanding, organized, and constantly resourceful teacher is a necessity in the development and maintenance of a quality art program in the elementary school. For the teacher of art, a positive, cheerful, animated, and sympathetic personality is of great value. He should be calm, patient, and knowledgeable, and genuinely interested in what every child is doing and learning. Most children believe that the art teacher knows what he is doing. They rely on him for suggestions that help them get started and in big decisions when problems become a bit perplexing.

The elementary art specialist must learn to listen with enthusiasm to the child's descriptions of his dreams, fantasies, and experiences. He must be sincere, genuine, and responsive. The teacher who cares about children will not talk down to the child or underestimate his capacity to understand the world of art.

Whenever a quality art program is in evidence, you will find a knowledgeable art teacher, who faces the responsibility to develop an accepting climate of affection and permissiveness in order for excitement and creativity to abound for the child. The teacher must plan carefully, and be able to demonstrate, lead,

prompt, show, criticize, guide, and direct, motivating the child to his highest possible goal.

In order to develop and establish a well-rounded art program, the elementary art specialist must function with five different groups of people: 1) The child in the classroom, 2) The classroom teacher, 3) The school principal and staff, 4) The parents of the children, and 5) The community where the school is located.

The art teacher's primary and most important job is working with the child in the classroom, for it is only a well-trained and qualified art teacher who can bring the most out of every child through a creative and aesthetic experience.

In many situations there is no full-time elementary art specialist in the elementary school, but he is shared with a second and third or even larger group of schools. In this instance, the art specialist serves more as a consultant to the classroom teacher than as an art teacher of children in the classroom. The larger the classroom load on the art specialist, the less effective he can be with children and teachers alike. Every school of twenty classrooms should have a full-time art specialist.

It is the art specialist's job to order materials needed to carry on the program, these being the basic supplies, art reproductions, slides, films, and equipment. Once the principal and faculty understand the value and need for a quality art program in the school, supplies and equipment are usually soon made available, but it is the art specialist's job to sell the program.

The elementary art specialist should plan regularly with classroom teachers the lessons he is to teach in the classroom. Many art specialists work on a flexible open schedule while others prefer a fixed time schedule. The flexible open schedule is preferred, but an art specialist serving more than one school may find it difficult to see all the classrooms without fixed schedules. As every school, community, and principal is different, the art specialist must make the decision he thinks right in the particular situation.

It is the art specialist's job to plan with classroom teachers effective, meaningful, worthwhile, and correlated art lessons which meet the needs and interests of the children in the class. Organization and planning are the keys to a successful art program and are very helpful in the relationship of the classroom teacher and art specialist.

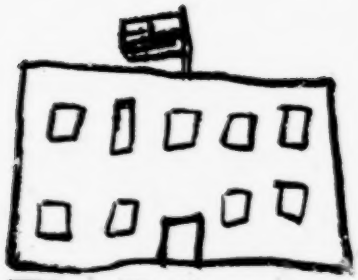
In order to carry out a successful art program one must have a budget and supplies and so it is the art specialist's role to sell the principal on the effectiveness of the art program—and only the art specialist can do this. Through conferences, displays and exhibits in the school, and being invited to participate in special trips and activities, the principal can be made aware of what the art program seeks to accomplish. The principal should know and understand the goals and objectives of the entire elementary art program and how it relates to the total school curriculum.

Parents, the support of our schools, must also be made aware of the goals and accomplishments of the art program. Through exhibits of children's art

work, speeches to PTA groups, and workshops for parents and children together, the art teacher can help parents begin to see the value and place of art in the curriculum and in the lives of their children.

No community is complete without an active art teacher who takes every available opportunity to show student work through exhibits in public buildings, libraries, and galleries. The art teacher may give talks to civic and social clubs discussing the goals and achievements of the art program and stressing the fact that an art program can benefit from additional community help and support. Many elementary schools have an "Arts Day" when local artists, both visual and performing, are invited to the schools for a day to perform for the children. Parents, teachers, and children all should be involved in the planning, preparation, anticipation, enjoyment, and follow-up of this creative and aesthetic experience.

The role of the elementary art specialist in the classroom is really quite clear. He should be more concerned with keeping open the doors of creative thinking than with professional art training. He must provide organized freedom, a reassuring presence, a challenging motivation, and the appropriate art materials. Then, with the wisdom of Solomon, he must know when to speak, what to say, and how to say it. No one can answer all the questions, list all the desired qualities, or tell you exactly what kind of behavior will lead to success as an elementary art specialist. Each must meet the challenge in his own way, in an attitude of flexibility and dedication.



The Role of the Elementary Classroom Teacher

Art is a basic ingredient to a rich classroom environment. It is difficult to imagine a classroom without art as an integral part of the curriculum. Whatever the curriculum and the age and interests of the children, opportunities to illustrate, draw, paint, and work in a variety of art media offer a dimension of depth and vitality.

In schools where there are art specialists, children have the opportunity to learn, to experience, and to create art in a carefully organized program. The art specialist is equipped to offer direction and inspiration, to teach needed skills, and to plan appropriate materials for children's creative work and aesthetic experiences. The function of the classroom teacher is to help children use these learnings and experiences, integrating them with other classroom work.

The self-contained classroom offers limitless opportunities for art experiences. Separation of subject areas need not be rigid. The arts are an integral part of all learning and they can offer possibilities for each child to find a way to fulfill himself as well as find a level of achievement—especially important for children who are non-verbal and inarticulate or who struggle in the academic areas. For many youngsters, success can often be achieved first through the arts; then in turn it can lead to success in the academic skills.

There is another dimension of the art experience in the classroom which is important. Artists tend to work alone. Art is often a solitary affair which is necessary and valid. This experience should be offered in the art studio by the art specialist. The classroom offers the opportunity to work on group projects which necessitates learning to work in groups.

The arts can be integrated with all areas of learning: science, the language arts, music, and math. The social studies, however, seem to hold special promise for art, for one can hardly study a people and learn to appreciate their culture without becoming immersed in their art expression.

The following is an example of the ways one third grade teacher used art in her self-contained classroom in a large metropolitan school.

Primarily, the teacher considered art as a doorway to understanding in other

subject areas. She found endless possibilities. Maps were one essential part of the third grade curriculum. Most often children had worked with only small maps, but this teacher made large relief maps the focus of learning experiences. A map of a country or a continent could be made of beaverboard, masonite, homasote, or triwall, six, eight, or ten feet long, to be either hung on the wall or displayed on a table. Maps of this size and strength could include figures of people of the various nations dressed in their native dress; forests made from tree twigs, with many kinds of material for foliage: sponges, softened green wax, construction paper, wire, pipe cleaners, etc; deserts of sand; bodies of water made by foil, mirrors, glass, or painted cardboard; mountains of paper maché, or brown sticky paper, flour, coarse salt and water, or sawdust, glue, and water. Such a relief map had real meaning for the children.

Another approach to map making was the use of flat maps created by the children, with acetate sheets for overlays, each overlay depicting a different concept: waterways, modes of travel, homes of different people at different periods of history, and physical or political features of the region. Map making was no longer a drudgery in this third grade class.

Then there was the possibility of life-size models of a log cabin, a boat, or other object–models large enough for children to play in. In this third grade class, a log cabin model was made of corrugated cardboard reinforced with 2 by 4's. The interior of the cabin was furnished and decorated with all the things the children made in their study of the pioneer period of American history. A fireplace had Delft blue tiles made from real tiles and from squared, corrugated cardboard first painted white, then painted with shades of blue to get the desired effect of Delft blue.

The children also constructed a teepee, using muslin for covering and painting Indian picture writing on it. Other possibilities for three-dimensional construction which this teacher found effective were a history of inventions; the history of water transportation; and the history of aviation, to mention only a few. She found murals an exciting way for children to use art for more direct learning experiences in other subjects. Often these were made in three dimensions, with scraps and pieces fastened to the surface, for expression of a Pueblo village; your city, today and yesterday; and African village; a desert scene, and many similar ideas.

A study of varied civilizations can be made more vivid and meaningful to children, if it includes a study of the art expressions of those cultures, and if emphasis is given to experiencing the qualities of those art forms. Children can then create their own individual art expressions, as did the peoples of other civilizations–but the teacher should be careful to encourage each child to express his own personal feelings and ideas, not just to copy art objects of other eras and cultures. For example, after studying the sand paintings of Southwest Indians, and the life and civilization of those people, children might create their own invented forms and shapes through sand painting, mixing dry powder tempera with sand and then placing it onto their own created design made from

glue. The teacher should guide children away from copying Southwest Indian symbols and shapes, however, encouraging each child to make his own shapes and lines.

Likewise, the creating and decorating of paper maché masks might follow a study of African culture or American Indian civilization, but children should be led to invent their own masks perhaps expressing some force of nature: a rain mask, lightning mask, snow mask, a mask for night, dawn, woods, the birds, etc. The making of clay pots can be related to a study of ancient Greek pots, or American Indian pottery–but, again, children should be encouraged to make their own shapes and to decorate them in unique and creative ways, not to copy other civilizations.

Diorамas made in cardboard boxes can be an opportunity for colorful, vivid views of places, civilizations, historical events, and other themes. They can also be highly exciting creations of just colors, textures, and shapes which children create and combine for surprize effects.

The teacher in this particular third grade class found art an essential in helping children experience places and events in a visual and sensuous way which gave vividness and deeper understanding to concepts which were otherwise distant and cold.

She summarized her way of using art by the following Chinese proverb:

I hear and I forget

I see and I remember

I do and I understand.

There are many ways in which the classroom teacher may use art with her students. Some teachers correlate art with other subjects. Others consider art as a separate subject. Whatever the approach, the essential point is to emphasize the creative expression of each individual child, to encourage feeling and sensing, responding and expressing, and to make art a way to more deeply and vividly experience the world with a sense of joy and love.

The Role of the Elementary Supervisor of Art

The term "art supervisor" implies leadership in public school art education. "Directors of Art" are associated with large systems and usually work with teachers of all levels through a cadre of assistants, while "Coordinators of Art," lacking the authority and staff of the director, operate more through democratic group processes rather than from a single source of policy making, such as a division of instruction. The supervisor lies somewhere between these two modes of operation and may, as the occasion demands, borrow from a number of strategies in order to move the program. Moser[1] distinguishes between three styles of leadership. The *Nomethic* stresses goal accomplishment and centralized authority, and rates teachers in terms of behavior in light of the objectives of a situation. The *Idiographic* places a premium upon the individuality of people, minimizes regulations, decentralizes authority, and encourages autonomy and highly individualized and informal relationships between teachers and the leader. The *Transactional* style tries to achieve some parity between nomethic and idiographic attitudes, adjusting strategies upon the demands of the occasion. The one thing we can be certain of is that the nomethic approach handled in *extremis*, is definitely on the decline. Supervisors rarely use evaluative check lists on teachers. In general they assume that art teachers on tenure rarely need supervision and so spend most of their time with the younger, newer teacher in classroom discussion and observation rather than filling out forms for evaluation.

It has always been assumed–perhaps erroneously–that the new supervisor brings to his job certain attributes which may be termed non-negotiable. One assumes that he is an experienced classroom teacher of more than passing quality, that he or she is well grounded on the subject content of art, and that he is someone who knows how to listen, to empathize genuinely with the teacher, and who can be objective in his attitudes and comments. The good supervisor on any level knows where he is as a human being, and because leadership is primarily a human as well as an educational enterprise, he must be secure enough to subvert his own ego needs to better serve the teachers who may require his leadership. To the elementary supervisor, this may mean art specialists or

classroom teachers. Both categories pose differing sets of options, and set the elementary art supervisor apart from the one who operates on the secondary level.

The supervisor and the elementary art teacher both begin their work from what they consider to be the nature of art as well as that of the child, but the direction which school organization has been taking in the past few years will certainly involve some transformations of how the teaching of art may be handled. The elementary art supervisor will probably spend more time in re-conceptualizing the role of his staff, expending less energy in developing new curriculums. In some cases, staffing patterns may determine curriculum as in the case of art as it will function in the emerging "open" classroom. In such a situation, the classroom teacher will be apt to increase art activities, since "open" education implies a far wider range of learning situations occurring simultaneously. On the other hand the kinds of art the classroom teacher will most likely encourage will be those which can best support the general curriculum (decorative maps, murals, diaramas, etc.). The art teacher may then be asked to work as consultant in suggesting correlative procedures as well as operate her own program which she may feel is more deeply rooted in the subject content in art. The supervisor, in turn, may be called upon to help plan for some parity between such equally valid, but possibly opposing, views of the function of art. There are other patterns of operation open to the art teacher. The supervisor may be involved in helping the art teacher work as co-planner in large group instruction (team teaching) or in maximizing her role in a "special service" team of consultants assigned to schools with a need for support in a particular area of their program. The art teacher usually has two choices open to him – to work as a teacher on a scheduled basis, or to operate as a consultant on a "sign up" basis. The advent of the open classroom, team teaching, special service teams, the movement for community involvement of parents, the use of para-professionals and volunteers of varing degrees of usefulness have considerably enlarged the options for both teacher and supervisor.

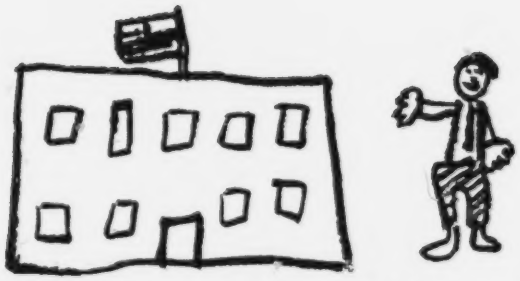
If the supervisor does not have art teachers in his system, he must then devise ways of developing skills among the classroom teachers. In such a case, he will have to be imaginative, as he will face stiff competition for teacher time from his colleagues in other subject areas. He will find that unless he is particularly resourceful, art will still place second, and even third, on the list of curriculum priorities. In any case, he will still employ traditional forms of in-service techniques such as demonstration teaching, workshops, the use of outside specialists when he, himself, lacks expertise. He may also rely upon the monthly newsletter for suggested activities and set up periodic exhibits and develop the resources of his own office by developing various teaching packages such as slide collections, groups of reproductions, or sets of tools and equipment which individual schools may not be able to afford.

Whether the supervisor helps the classroom teacher through the art staff or works directly in the classroom, there is the growing possibility of his being asked

to restate the content of the art program through the behavioral goals process. Such a task may pose a philosophic dilemma for both supervisor and staff as they attempt to reconcile beliefs regarding the open-endedness of art with the discipline required of stating anticipated ends. They may, on the other hand, see such a change as a more effective means of establishing increased administrative support for the art program. In either case, the rigor demanded of rethinking any phase of the art program can be a salutory exercise. Since few school systems become involved in behavioral goals without some assistance from outside specialists, the art supervisor may find that he's going through the same sort of re-education that he customarily suggests to his teachers. In any case, the ongoing re-education of the art supervisor will be accelerated as he seeks to make art more meaningful to minority groups, as he tries to develop the critical dimension of the art process, and as he attempts to establish his place on the broad spectrum of environmental awareness.

The art supervisor, in general, will continue to involve himself in tasks which are endemic to the process of leadership. Although the format of instruction may be reorganized he cannot avoid becoming involved in the development of the content of curriculum. He is also the person best suited to select and assign staff and to spell out the nature of facilities and materials. Nor can he avoid the tasks of orienting new teachers, creating special services within the community, arranging for articulation between levels of instruction, and, finally, of evaluating his own conduct as a professional.

The supervisor works with certain skills, and his facility in this area may impede or advance the progress of the tasks described above. Katz[2] divides these into three domains: *human* (interviewing, observing, leading discussions, role playing), *conceptual* (diagnosing, synthesizing, criticising, questioning), and *technical* (speaking, writing, reading, demonstrating, computing, meeting). Katz suggested these in 1955, yet there are few supervisors working today who could contest their validity. The supervisor, as always, works as a change agent. He still stands at that delicate juncture where the forces of the community, the administration, the children, their teacher, and the many worlds of art meet. This crossroads has never been as crowded as at this moment.



An Example of the Challenges of Elementary Art Supervision

A consideration of some of the challenges and accomplishments of an art supervisor in the elementary schools of a large eastern city will give a view of the broad range of a supervisor's responsibilities and his value in enriching the lives of children and the community.

The art supervisor in this school system was primarily assigned to assist teachers. Circumstances varied greatly. One art teacher might have his own room; another might travel from room to room. A teacher might be trained and commited to art, or he might be untrained and shallow in understanding and background. He might teach double-period classes or only forty-minute periods; he might teach large groups of 20 or more children, or, less likely, small groups of eight or ten.

Circumstances depended on the extent of overcrowding; the principal's philosophy concerning art; available personnel; the union contract; and the imaginative capacities of those involved on all levels.

The art supervisor had to function in this highly varied environment.

Art specialists in the elementary schools needed the chance to air complaints and share successes at district-wide meetings. These sometimes included workshops conducted by experts in specific media, or a reprise of a particularly successful classroom lesson by one of the specialists.

The art supervisor gave special consideration to beginning art teachers, especially where organization of work, storage space, and classroom management could make the whole process of teaching livable. The beginning teacher needed supportive regular assistance with lesson planning and a series of demonstration lessons. Monthly meetings were helpful in giving the new teacher impetus to find ways to get better results for more and more children.

Classroom teachers needed help in using art media, methods, and information to reinforce learnings in other areas or to make them more vivid. The art supervisor developed units in teaching humanities, city-planning, filmmaking, African sculpture, etc., in answer to teachers' expressed needs. Workshops,

in-service courses, and demonstration lessons served as the means by which the supervisor reached groups of teachers.

Perhaps because of the profusion of teaching conditions, there had always been an image in this particular supervisor's mind of the "ideal condition." It came under different guises—at camp, in schools, and in alternative programs. It consisted of an atmosphere, an environment. It required:

A teacher who loved art, loved youngsters, loved to fashion things, was well organized, got excited, stayed calm, and had imagination.
A workable space.
Enough materials; they should be basic, colorful, interesting, and good in quality; they did not need to be expensive.
Ample work time.
From 15 to 20 youngsters.
Live, visiting artists. Children rarely had a chance to meet artists face-to-face.

All of this, the supervisor felt, should culminate in something tangible where, preferably, everyone would work together for a performance, an exhibit, a product, a thing of pride and achievement, a big worthwhile product.

This concept of an "ideal" was productive in the development of a Title I project in the elementary schools for which this supervisor was largely responsible. A number of innovations came about as a result of the supervisor's initiative, her dream of an ideal, her leadership, which helped bring about the Title I assistance. Workshops for children took place two afternoons a week in as many schools as funds would permit in any single year.

A Saturday Academy, a funded program for the performing arts with a visual art component was another innovation. The flexible schedule and stretchable time lent themselves to coordination of art activities with performances.

Where circumstances permitted, there were special enrichment programs. A kiln and a ceramic program were introduced to a Junior Guidance class consisting of youngsters with severe learning and behavior problems. Over the year they fashioned a steady stream of gifts. There was never a question of damage to either the kiln or each other's work. In another school, a ceramics teacher taught small groups of children with special learning problems. As there was no kiln, the children took a trip to their teacher's studio to see their work fired.

Obviously these delightful situations could happen only when imagination, trust, understanding, and open-mindedness rested with the administration of a school. Where it did not, the supervisor sought other ways to give children satisfactory experiences in art. Sometimes this involved the art supervisor supporting and helping community efforts outside the schools by acting as liaison or consultant. When a local art educator wanted to set up a structure to service school children, the art supervisor acquainted her with school procedures and eased the way in approaching school principals. Mutual trust already existed

because this particular art educator had taught as an artist/teacher in an after-school Title I workshop.

When the art mobile visited one of the neighborhoods, the art supervisor oriented teachers in the surrounding schools and scheduled classes for visits.

Exhibitions helped in defining and setting goals and standards of quality for children's work. Here, once more, the art supervisor bridged the school-community gap. The choice of site was paramount; it was so important, in fact, that parks, armories, libraries, etc., were investigated in the month of November with a June date in mind. The site determined to a great extent the character of the exhibit. One had to ask such questions as: "Can we show three-dimensional work? Can we expand the wall space? Can we include demonstrations or performances or visitor participation?"

Ideally, the site should be available to as many visitors as possible. If it was easily accessible to the community, so much the better. There were other considerations as well. For instance, at one time a loan company in the particular school district approached the Board of Education offering their spacious storefront in a busy shopping area for an exhibition. Of those who were consulted, the pragmatists and so-called realists felt it would be a fine venture; the moralists were totally opposed.

The issue was resolved when the headmaster of a local private school graciously consented to the use of his school for the week after graduation in June, for a joint exhibition of the work of his students and those of the public schools. The area was as large as a supermarket, carpeted, attractive, warm in feeling. Called "The Together Show," it contained four thousand pieces of work exhibited on bookcases, tables, blackboards, and simple stands lashed together. Posters and flyers silkscreened by the students of the private school attracted people from the neighborhood, including artists and parents.

Adults are so often surprised and delighted with the quality and gaiety of the children's work. Perhaps a permanent, built-in display space in public areas would remind people of their children and their art experiences.

The hanging of a sizable show presented problems. The art supervisor not only had to plan for the format, but had to be sure there was a workable organization for collecting, hanging, and returning work. When each art teacher was allotted space and could arrange the work in his own area, the exhibition became more varied and exciting. Again, this demanded that principals be in agreement, since each teacher had to be relieved to hang his exhibit and to dismantle it. For real efficiency, it is best that the individual school exhibitions take place rather early in the year so that teachers have their work selected, mounted, and labeled without undue stress.

At present the greatest concern of the art supervisor is to convince those in power, such as community school boards and superintendents, that money expended for instruction in art is well spent. There are superintendents and principals who encourage and foster art in spite of the massive pressures to prepare children to fit into the economic structure. The art supervisor must help

those who set priorities accept the fact that because of art, individuals can be richer as people, can learn to appreciate and value other human persons, and can meet life with a deeper sense of awareness and compassion.

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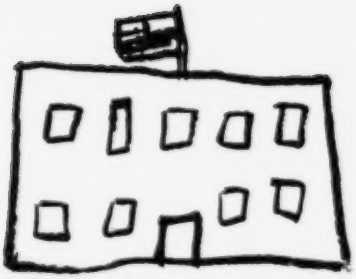
1 Robert P. Moser, "The Leadership Patterns of School Superintendents and School Principals," *Administrator's Notebook*, Vol. 6, No. 1, September, 1957.

2 Robert L. Katz, "Skills of an Effective Administrator," *Harvard Business Review*, 33:1, January-February, 1955.



The Elementary Principal and the Art Program

A teacher recently gave the following directions to her students: "When you have finished your work, you may paint at the easels, or draw at your desk."

Another teacher spoke about a boy in her class who was having trouble with reading. She said, "But he is so good in art and wants to spend all his time drawing. At least that makes him feel good about something."

These two anecdotes illustrate the customary place of art in the elementary school. The first teacher believes that art is "play" which follows work; the second thinks of art as an ego substitute for those children who cannot perform academically.

Consider, also, a third possibility:

> Dear Parent:
>
> In surveying your son John's record, we are becoming increasingly concerned about his progress in art. He has some difficulty with composition, his color sense is undifferentiated, and his attitude is poor. We believe that some remediation is indicated and would like to include him in our special art program. Would you please call for an appointment so that we may discuss this problem.
>
> Very sincerely,
> XXX, Principal

What would be your choice? Would you choose the place of art as "play," as an ego substitute, or as a "serious" subject worthy of remediative programs? Surely you would reject all three, for none is valid.

What is the legitimate place of art in the elementary school? First, it is an honest discipline in the best sense of the word. There are techniques, methods, and materials to be learned, understood, and used. There is a scope and sequence to the type of art experiences to which children must have access.

Secondly, if art is approached as an honest discipline, it can serve as a "glue" factor for all the curricula. It is the one subject which can be combined with all

others. Art can extend a child's appreciation and understanding of what he observes, what he reads, what he computes, and what he creates on his own. Art can visually enhance where he lives in school and can help create a warm and happy learning environment. And art can give a child a significant feeling of having contributed something unique to his own learning.

Young children like art; they come to school with a good feeling about it. They have had lots of time to color and draw and doodle; most have seen a parental appreciation of their young efforts; few have felt the sting of evaluation; and virtually none has failed. If art is used as an integral part of the total program, the discipline of learning new techniques and experimenting with different media can continue to foster success. The child's good feelings about art can continue as he senses his growing proficiency, takes increasing pride in his products, and develops a critical aesthetic sense of his environment.

All too often, however, art becomes the special province of the artistically gifted or the academically incompetent. Many children leave elementary school with a strong dislike for art and disassociate themselves from it for the rest of their lives.

What is it that schools do, what is the behavior of the principal and teachers, that leads children to develop either positive or negative attitudes toward art? Let's look at two school settings, both hyperbolic statements, which may help to explain this situation.

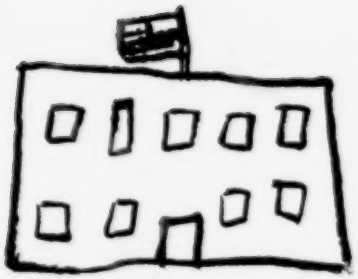
School X: The curriculum is prescribed with a heavy emphasis on skill subjects. The principal is concerned with standardized test scores in language and arithmetic. The building is somewhat drab and colorless. With the available monies, art supplies take low priority and are primarily for two dimensional experiences—paper, crayons, and tempera paint. Their availability in classrooms diminishes in direct ratio to the grade level; the higher one goes in the school, the scarcer the art supplies. The bureaucratic procedures for procuring materials is formalized and difficult. Extra spaces in the school are assigned to tutorial and remediative programs in reading. Orderliness and cleanliness are prime vitues. There are written rules for walking in the halls, and for using art materials. The classroom teachers feel the strong pressure for academic success. Art is used as an activity which follows work. Children may draw or color only when they have finished all assignments, or on Friday afternoons. Bulletin boards contain the "best" works of children, or commercially prepared posters about safety or stereotyped holiday themes. One knows it is November because the turkeys are up. The art specialist is assigned to several schools and comes to School X twice a month. She seldom gets to know the children or the teachers. She is an expert in one-shot experiences, for little continuity can be developed with such an extended schedule. More time is spent on explanation of the "lesson," and on cleaning up, than on the actual art work. Teachers, if allowed by the principal, welcome the specialist's presence as a chance to leave the room. They complain bitterly among themselves if the room is messy when they return. Art is a graded subject, and the mark is usually based on the child's attitude and behavior.

School Y: There is a strong emphasis on the basic communication skills of language and arithmetic. The curriculum is integrated, and subject areas, including art, blend into and support each other. The principal and teachers are concerned with the total development of the child, physically, academically, emotionally, and socially. Teachers have much autonomy in making decisions about materials, methods, and scheduling. Children likewise share in this process and are encouraged and directed toward assuming responsibility for their program and progress. The principal and teachers share information about programs, and share decisions about how monies will be allocated. The principal oversees the process to assure a fair allocation of the resources and an adequate funding of all areas. Art materials have a firm place in the priorities. Supplies are easily and readily available. The school is lively and colorful with displays of children's art; the classrooms reflect the personalities of its occupants. Orderliness is valued, but not at the expense of spontaneity and variety. Teachers value art as an initiator of learning and encourage the children to explore various media and methods. The art teacher is a member of the faculty. She knows the names of the children, and welcomes their individuality. She knows the teachers, too, and shares a balanced program with them. She tries to develop sequential lessons which teachers and children can continue when she is busy elsewhere. She uses a variety of two- and three-dimensional materials. Children are encouraged to evaluate their own products, to strive for excellence, but to be content with first attempts in any new process. Art is doing, rather than talking about doing.

What are the clear messages to the children in these two very different schools? The first school tells them that art is separate and not important; the second that art is associated and valuable. Children do hear the message in the media. They can, if the message is positive, take into their adults lives a genuine appreciation of how the colors, forms, and aesthetic qualities can enrich and enliven the world. The memories of finding the lowest common denominator will lessen, the details of the battle of Waterloo will disappear, but the substance of a good art education will remain.

The message? Both are the same school; but School Y represents a change in the principal's attitude toward art. What can a principal do?–Get out of the office, walk down the halls, and look at the school.–Look for lots of children's art works, paintings, illustrated stories and poems, mobiles, clay pieces, decorated stairwells.–Walk into the classroom and let yourself feel the atmosphere.–Smile.–If some children are painting, sit down and join them.–Do your own painting.–Unlock the supply room. Watch the supplies disappear. Reorder.–Listen to the teachers. Observe what they are using. Hear what they ask for. Order them.–Distribute them.–Teach children how to use the office machines so they can reproduce their own work.–Let children decorate the notices sent home.–Open the school to parents. Invite them to help in the classrooms.–Have an art auction.–Write proposals, and work for more money for a kiln and some wheels.–Ask children what they want to learn. Provide

classes, space, and time for their choices.–Look favorably upon tie dying, macramé, weaving, and leather work, for these are youth's contemporary art works.–Encourage, praise and support.–Honor art and its place in the school.–Have fun. Enjoy yourself.–



The Role of Teacher Training Institutions

THE PROGRAM

One has but to visit our exemplary elementary schools to sense the dramatic changes in how teachers organize their time, space, and, most importantly, the very means for children's learning. Children are still expected to learn skills for communications (reading, writing, etc.); they still engage in tasks involving cognitive development and self-expression. What is crucial to note, however, are the discernably different approaches to the notions of schooling. References to "the open-classroom," "team teaching," "mini-schools," "storefronts," "multi-media approaches" reflect the newer emphases being given to educational planning and operation.

The arts can and should be at the center for an elementary school program. The central task for teacher training institutions is that of educating teachers who will give form and direction to the emerging elementary school patterns. Necessarily these will be professionals who are competent in the arts–as practitioners or informed observers–and are knowledgeable about the many ways that artistic experience can enliven and extend areas of perception and knowledge.

To the extent that teaching is an art, planning and practice must encourage individual strengths and predispositions. Teaching in the arts involves teaching about quality, imagination, and poetic vision as children give form to their ideas and feelings.

The curriculum can be seen as a network of possibilities with alternative activities, concepts, and criteria developed by a teacher and students. The curriculum can point to sequences of learning events; it can suggest elements of timing and emphasis. But, it is the dynamics of a teacher (or teachers) and students that gives rise to what happens in a classroom.

Thus, it is a truism to assert that teacher training institutions need to educate persons who can respond to a great variety of situations. The central core of their responsibility remains the aesthetic dimension of workshop

experiences with a variety of materials (paint, clay, wood, wire, yarn, etc.); developing sensitivity and awareness of how the visual arts are a part of our present (mass media, community, rituals, celebrations) and our past (history, literature, and myth). Teachers need to make the arts "come alive" in the experiences of children. Requisite for this is their own contagious enthusiasm and knowledge of how it can be conveyed to children.

Starting with the assumption that the potential content for art education is vastly expanded, it is no longer possible to project a single model of what it is that an art teacher must be trained to do. The content for art instruction may be structured by giving emphasis to a variety of possibilities: 1) Teachers may give emphases to form-making activities. Prospective teachers can be helped to control a variety of two- and three-dimensional media: paint, clay, chalks, wire, plaster, wood, etc. Of greater importance, they can experience the struggle in giving shape and form to their own ideas and feelings. The realization of visual forms gives rise to new insights and understandings; the solution of visual problems can give rise to greater personal awareness and sensitivity. 2) Teachers may give emphasis to visual study and making critical judgments. Prospective teachers can be made aware of the visual phenomena about them: architecture, landscape architecture, and city planning; our mass media-motion pictures, television, and printed imagery. Greater focus can be given to the judgments that are made in relation to our visual environment. Works of art and processes of creation can then be seen as exemplars to illustrate imaginative and effective solutions to problems of form and content. 3) Teachers may give emphasis to the study of art history. Through works of art, they can learn to "engage in a mental process of a synthetic and subjective character: he has mentally to re-enact the actions and to re-create the creations."[1] Thus, works of the past become available for study in the present. They are seen through the "prism of the present"; at the same time, they become vehicles for a broadened understanding of that very present.

Obviously, the emphases upon form-making activities, visual study, and art history are not mutually exclusive. Effective programs of art instruction combine aspects of each. In general, the emphasis in elementary schools is upon direct kinaesthetic experience. Children are involved in their own shaping of ideas and materials as a basis for understanding the nature of art. As they grow, and as their capacities for verbal and rational thought are expanded, it becomes possible to add dimensions of visual study and art history. What is important, however, is that verbal and rational discourse about art not become academic. Such study should not become an end unto itself separated from the vital and meaningful reference of experiencing the arts.

There are numerous developments that suggest new roles for teachers of art in our elementary and secondary schools. Teachers of art will continue to work directly with students. What is undergoing change is the manner and mode by which their teaching can be carried on—in a studio workshop, in the context of humanities or social studies instruction, in a multi-arts setting, etc. Art teachers

may work alone with their classes; they may also work as part of a teaching team.

In additional to direct teaching, art teachers might serve as key resource persons in the planning and development of instructional and curriculum materials. They should be involved in the development of communications within and outside the school.

This suggests a great deal about the expectations and emphases in teacher education. The magnitude of the task of educating teachers adequate for the twentieth century is overwhelming. It has to be seen against the new emphases upon relevance and more radical approaches to education."[2]

THE PRACTICE-TEACHING EXPERIENCE

The teacher training institution must make the art specialist aware of the complexity of the contemporary educational scene and the divergence of issues and approaches, and then must challenge him to develop his own philosophy and to find that direction most truly his own by which he will be able to contribute in a unique and meaningful way.

The institution must present the future art teacher with the scope and complexity of the art teaching career, alert him to requirements and the nature of the work he is contemplating, and then offer him the needed knowledge and experience in preparation for that career.

A crucial point in the final preparations of the art teacher or supervisor, is the practice teaching experience, for it is at this point–the entrance into the public school classroom, that the art teacher finds whether he is really suited to the career he has chosen. The institution has the responsibility to guide him through this experience, his final preparation for teaching–or possibly the turning point at which he discovers that he is more suited to other areas of the art profession.

The period of student observation in the classroom is an important one. At this stage the art education student sees the real role of the art teacher and the scope of his necessary qualifications. He becomes aware of the influence of the environment and the impact of the socioeconomic factors on students. He sees the deep human relationships involved, and observes the interaction of teacher and student. He finds the importance of classroom atmosphere and a strong motivation related to life.

Following this initial exposure to the real world of the art teacher, many teacher trainees move easily both mentally and psychologically to "the other side of the desk." They make the transition from student to teacher vicariously. There is natural self-screening, and some students decide they are not really suited to the teaching profession, and change to other fields of art.

After observation in the classroom, during which time the teacher trainee has discussed, analyzed, discovered, and experimented, he is ready to test his own ideas in a classroom, as a student teacher. A long exposure time–a semester, and an interested and cooperative master teacher, are essential; for the testing period is the most important period in the future art teacher's preparation. After

months of preparation and observation, at last there comes the time for individual action in a real teaching situation. The student teaching experience is not one of isolation, but rather of experimentation, with a supporting team to rely upon. The cooperating teacher is the daily guide–watchful, anticipatory, encouraging, and evaluative. Most of these professionals are immediately elevated to Mount Olympus by their practice teachers!

Working in close conjunction with the cooperating teacher and the intern is the supervisor from the college or university, who acts not only in an evaluative role for the practice teacher, but confers with the cooperating teacher on possible areas in which future growth of the intern is needed, as indicated by his performance. At this point, the role of the teacher training institution is very important, as it must offer new light on problems as they arise, and must offer the student teacher the opportunity to discuss difficulties and successes, to work out solutions, to plan effectively, to improve, and to evaluate, and must also provide for interactions with other practice teachers in art who may be experiencing similar and different difficulties and successes. Knowing that other student teachers are going through similar experiences, can help remove any potential psychological block on the part of the intern.

This, then, is the complicated role of the teacher training institution: to open the field of art education for observation and study; to prepare the future teacher in his subject and in teaching skills; to familiarize him with the complex nature of contemporary education and to the widely varying views and approaches; to inspire him to develop his own philosophy of art education; and to guide him through his practice teaching experience. There is, of course, the additional and later responsibility of continuing education for the art teacher and art supervisor during and throughout his career.

The teacher training institution, and the university art education faculty, must, therefore, be in constant touch with all trends and developments in art education, and in all aspects of education. This requires, in addition, a sensitivity to all developments that might affect art education, in the community, the state, and the nation, as well as in the art museum, the university, and the public school classroom. For in contemporary life, art education is affected by events, moods, and trends in all corners of society.

THE CHALLENGE TO UNIVERSITY ART EDUCATION

Aside from and in the midst of all concerns for curriculum, teaching strategies, accountability, standards, budgets, classroom procedures, teacher responsibilities in the public schools, and innovative programs, the teaching of art, in its real sense, is a deeply personal intuitive matter. It is concerned with furthering the sensitivity, responsiveness, and aesthetic experiences of the individual. The education of art teachers must be devoted to this goal.

If art is indeed to be a central force in humanistic education, the college and the university have the especially significant role of nurturing the philosophical

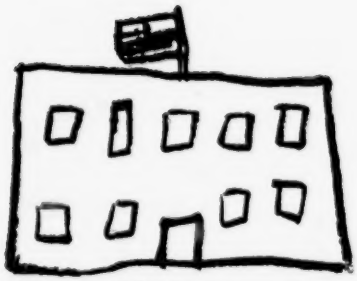
depth of future art teachers. This means offering them the opportunity to deepen their own insights into the nature of aesthetic experience and leading them to find, each in his own way, the vital rapport with nature, a painting, a sculpture, music, a poem, a dance. It means inspiring the future art teacher to know, deep inside himself, the humanizing power of the work of art, and of all aesthetic experience, to enable a person to grow in a creative way so that he can be moved and can express and share his feelings with others.

In the final assumption of responsibilities, it is the university and the college, and those who teach in those institutions, who must somehow lead the art education student to a fulfillment of himself and to a comprehension of and a dedication to his role in enabling the individual to fulfill his humanity. Without this challenge and this dedication, the teaching of art is relegated to a mastery of techniques. With this challenge, art education can reach its true goal of contributing to the greater sensitivity, compassion, and full being of the human person.

REFERENCES

1 Erwin Panofsky, Meaning in the Visual Arts, New York: Doubleday Anchor Books, 1955, 362 pp.

2 The latter part of this statement is taken from Jerome Hausman, "The Education of Art Professionals: The Teacher" *Art in American Higher Institutions,*" NAEA, 1970, p. 73-74.



Conditions for a Quality Art Program

THE NAEA POSITION

The NAEA Position Paper *The Essentials of a Quality School Art Program* makes several recommendations regarding conditions for a quality program. These establish minimum standards for every elementary school:

SCHEDULING

- "A minimum of 100 minutes per week of art instruction by a certified art teacher in a specially equipped art room."
- In addition, there should be supplementary time for art experiences in the regular classroom.
- Every elementary art teacher should have at least one period per day for advanced planning, preparation of materials, and arranging displays and exhibits of art.

SPACE

- "The art room should be visually attractive."
- There should be a special art room for every 350-400 children, and not more than 25 children per class. There should be no less than 50 square feet of work space per pupil.
- At least 350 square feet of storage space should be available in or connected to the art room, for supplies, materials, and work-in-progress.
- There should also be work and storage space for art in the regular classroom.

FACILITIES, EQUIPMENT, MATERIALS

Work surfaces: tables, art desks, counter tops, wall areas.

Storage: for two- and three-dimensional supplies, tools and equipment, reserve materials, and work-in-progress. Also, drawers, files, cabinets, open and closed shelving, metal cabinets for flammable materials, and floor space.

Display: wall and cabinet display space.

Utilities: Water–at least two large deep sinks with heavy duty traps and water resistant counters. Electricity–adequate ceiling lighting and flexible

lighting over specialized work areas; adequate baseboard electrical outlets, 110 and 200 volts.

Equipment: ceramic kiln with automatic shut off; film, slide, and overhead projectors; projection screen; chalk board; electrical hot plate; jigsaw; paper cutter; electric soldering irons; basic hand tools.

Visual materials: color prints, periodicals, books, art objects, circulating and permanent original work by students and professional artists.

Expendable materials: papers, cardboards, adhesives, fabrics and fibers, inks, paints, chalks, crayons, clay, glazes, metal, wire, wood, linoleum, brushes, brayers, cutters, and knives.

Basic materials for textile design: table and floor looms, hooking frames, needles, yarns, fibers and fabrics, and natural materials.

Basic materials for ceramics: kilns, modeling tools, turntables, potter's wheel, clays, glaze ingredients, portable clay storage bins, and damp boxes.

The NAEA Position Paper recognizes that the quality of an art program rests primarily upon the art teacher. "Effective learning in art depends directly upon the competency and enthusiasm of the art teacher." He must understand the nature of art, the qualities of works of art of varied cultures and styles past and present, and the developmental aspects of the art of children. He must be able to form his own art expressions in a visual art medium, and be able to direct learning activities which lead to the deepened awareness and expressive ability of each individual child.

The NAEA Position Paper makes specific recommendations regarding teacher qualitifications:

ELEMENTARY ART TEACHER

The college preparation of the elementary art teachers should include:

A major concentration in art, including:

- Course work in art history and art studio, with opportunities to pursue one or more areas of art in depth.
- A minimum of 45 semester hours of art.
- Course work in individual differences and the learning process in art; the structure of an art curriculum; and ways of stimulating, guiding, and evaluating art experiences.
- Student teaching, including observation and teaching for a minimum of 8 weeks daily in the classroom, total school, or community situation.

ELEMENTARY CLASSROOM TEACHER

The college preparation of the elementary classroom teacher should include:

- Course work in the developmental growth of children in art; and ways of selecting, stimulating, guiding, and evaluating art experiences.
- Appreciation of the visual arts.
- Participation in art studio activities which provide understanding and skill in the use of a wide range of two- and three-dimensional materials and processes suitable for children's art experiences.

SUPERVISOR OR CONSULTANT OF ART

The preparation of the art supervisor or consultant should include:

- A master's degree in art or art education.
- Specialized training in education, supervision, and administration.
- A minimum of 5 years teaching experience at both the elementary and secondary levels.

OTHER RECOMMENDATIONS REGARDING SUPERVISION

- An art supervisor should serve no more than 50 teachers.
- He should serve as a guide and consultant, not an itinerant teacher.
- In small communities, the supervisor may have a joint appointment with two or more school districts or may be attached to county or state administrative units.
- A school system with several art teachers should have one individual to serve as directors to coordinate the art program.
- There should be an art specialist in the state department of education, whose full responsibility is to assist in the development of the school art program throughout the state.

REFERENCE

The Essentials of a Quality School Art Program: A Position Statement by the National Art Education Association, Washington, D.C.

THE AIMS OF THE QUALITY ART PROGRAM

The essential conditions for a quality art program as outlined in the NAEA Position Paper have been enumerated. However, one should also consider the principal aim of the quality program.

Art teachers must always keep foremost the concern for the individual human person. Art education must contribute to the full awareness, responsiveness, and sensitivity of the individual child. If these terms are vague and immeasurable, it is no less a reason to seek them. They involve the child's ability to be open to his world, to enter into his experiences in a full sensuous awareness, to experience through a kind of joyous communion, and to be able to reply: to express, create, and communicate in some manner, in some medium.

Art education must develop a child's ability to partake of the world sensuously, imaginatively, and creatively. It must develop his reverence for the innate qualities of things, of nature, of the arts, and of other human beings. It must lead to a compassion for all of life.

It is not enough to teach skills, although they are a part of art education; for a child can gain facility in skills with art media and not have grown even slightly in his awareness of the world, his ability to see and feel and respond. It is not enough to teach for an accumulation of facts and knowledge and the ability to make critical judgments about art, although these have their value, of course; for a student can know much about works of art and art styles and can be able to make excellent critical judgments about art objects, and still not have the

sensitive receptiveness to be deeply moved by them. And the aim of art education is not just to broaden the experiences of children, although sometimes this is needed; but the greater need is to enable a child to savor more sensitively and knowingly, the experiences he has—to take part in them by experiencing aesthetically.

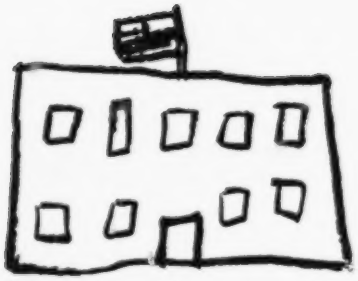
As Duke Madenfort has stated, the greater part of our everyday practical living is conceptual, and the major portion of our education is also conceptual, a matter of knowing, describing, analyzing and appreciating through concepts and symbols which tend to separate the individual from direct experience of the world and of works of art. Education must also allow for aesthetic experience. And the aesthetic experience, as Madenfort explains, is achieved through an attitude of "openness" by which a person actively participates in the fused sensuous qualities of sound, color, movement, spatiality, fragrance, touch, etc., in the world and in works of art—a way of being moved by the world in all its sensuous immediacy and of responding to it, prior to the mediation of concepts.

The elementary art teacher should be able to experience in such a direct, sensuous way, and through his own capacity to experience aesthetically, he should be able to guide children to sense, feel, and respond to nature and to works of art, and to create in a poignant, deeply personal expression.[1]

How does an art teacher achieve quality art education for the elementary child? It must be a highly individual matter, with no one simple answer. Above all, the teacher must keep in mind this aim of art education: the development of those inner qualities of sensuous awareness and feeling unique to each individual human being. And the teacher should exemplify those values he intends to nurture. A school can have all the essential conditions for a quality art program, but quality is still in the hands of the teacher. For children can learn skills, knowledge, and critical judgments, through demonstrations, books, television, materials, and curriculum packages and curriculum designs, but true teaching at the level of awareness, understanding, and compassion is accomplished only in the immeasurable intimate rapport between the teacher and the student. The teacher is still at the heart of teaching. And what he *is*, counts most of all.

REFERENCES

1 For a full discussion of aesthetic experience as immediately sensuous experience and its values in education, see: Duke (W.J.) Madenfort, "Aesthetic Experience: An Education for the Immediacy of Sensuous Experience," *Art Education,* May 1972, Vol. 25, No. 5, pp. 10-14. Journal of the National Art Education Association.



Towards an Authentic Art Experience in the Elementary Classroom

Is it possible to differentiate between an authentic art experience and one which resembles the outer markings of one, but in fact may be counterfeit and devoid of significance as an experience and as art? The importance of making a qualitative analysis of the process by which art-like objects come about is critical because the ultimate value of the discipline of art education resides in the contribution of the experience of art-making for the maker and not in the value of its product as object.

It is a relatively simple affair to suppose one has obtained an adequate evaluation of an art program in terms of its worth to the student by observing the art objects. This may provide accurate information in some instances, but by no means all. Unless a method is devised which tests the excellence of the process, art programs which utilize the most coercive-managed methods of obtaining right-looking objects will continue to attract unwarranted esteem and pale those programs which do allow native, authentic expression.

Three basic constituents are necessary for the construction of an authentic art experience: a definition of art, a definition of an experience, and a description of the critical components of an art experience.

"Art is the creation of forms symbolic of human feeling"[1] states Susanne Langer. This definition of art is selected because it is at once inclusive of all the arts, yet discriminates between art and other esthetic phenomena which are neither symbolic nor of human origin and concern. Things which come about which are not manifestations of human feeling as related to the work may be exercises, manufactured goods, or visual delights, but according to the definition held to here, they are *not* art. In addition to the criterion of "is it art or not?", Langer suggests that there is a difference between banal and profound art. She writes that "Above all . . . art penetrates deep into personal life because, in giving form to the world, it articulates human nature: sensibility, energy, passion, and mortality."[2] Those classroom art projects which are not informed by the fullness of the creator's sensibility, energy, passion, and sense of his own

mortality are diminished accordingly, and in our terms move towards the inauthentic.

"The enemies of the aesthetic," states John Dewey, "are neither the practical nor the intellectual. They are the humdrum; slackness of loose ends; submission to convention in practice and intellectual procedure. Rigid abstinence, coerced submission, tightness on one side, and dissipation, incoherence, and aimless indulgence on the other."[3] Those curricula designs which make use of submission of individual will and concern for someone else's, destroy the essential characteristic of the authentic art experience.

This brings us to a description of what an experience is. Most important, an experience has a special order, rhythm, and completeness based upon inner rather than external constraints. John Dewey states that "An experience is a product, one might almost say a by-product, of continuous and cumulative interaction of an organic self with the world"[4] and "In every integral experience, there is form because there is dynamic organization . . . because it is growth."[5]

We take this to imply that the authentic experience is organized by individually arrived at deliberate and intuitive decisions. To the degree that some external person makes or obviates these necessary decisions in the stead of the supposed creator, to the same degree is the experience a contrived and false one, lacking the value and power of an actual experience.

Dewey offers a general, though critical, description of the components of an experience. Basically, they are an impulsion, a compression, and an expression. "An impulsion," he says, "cannot lead to expression save when it is thrown into commotion, turmoil. Unless there is compression, nothing is expressed. The turmoil marks the place where inner impulse and contact with environment, in factor, in idea, meet and create a ferment."[6] The closure or expression of the event is marked by a consummation of all felt particulars; it is not ended by external and irrelevant constraints. As useful as this is in indicating criteria for an experience, it has remained sufficiently vague in its details, rendering it a rather dull instrument for critical analysis. More specific delineations of the components of an experience, an art experience, are called for.

An unhurried and meticulous detailing of the decisions that may be involved from inception to consummation of an art experience would probably construct a list with many hundreds of items. Its very length might make it a difficult and awkward tool which only a few trained personnel may use. Something with greater ease of administration is required if it is to have an appreciable impact on the classroom teacher. An adequate list can be constructed and used in analyzing the quality of an art program. This following list may serve as an initial sketch:

The person having an authentic art experience:

1. Is permitted to observe the fullest range of stimuli his context has available. There is nothing perceivable or imaginable which he is forbidden to become aware of and consider.

2. Is available and responsible to his own particular history and fantasy; no intervening conscience is permitted to deflect his attentions.
3. Discriminates amongst the integers of an event and locates his own essential and subsidiary elements, and recognizes his own patterns, causes and effects.
4. Focuses attention; concentrates on those aspects of the whole which are particularly attractive or compelling.
5. Establishes a hierarchy of foci of attention.
6. Extracts his own meaning from the witnessed internal or external event.
7. Determines the sufficient quantity of input, closure of input, towards the internalization of that input.
8. Reflects upon the various implications of the meaning extracted from the stimuli. Attempts to bring his feelings to a degree of operable coherence.
9. Selects and invents an appropriate response to the felt meaning of the stimuli.
10. Selects and orders the media and conditions of formulating the response.
11. Constructs the form symbolic of his feeling. A myriad of deliberate and intuitive decisions now ensue in the creation of the work, flowing and interpenetrating with one another so that no careful analysis seems possible here. Whatever the problems are, however, to the degree they are resolved through an inner locus of valuation rather than an external locus, they can be called authentic parts of an integral experience.

    Some questions which may be responded to privately are these:

    A. How is the affect of the image related to initial intentions?
    B. In what ways is the image expressive of the limits of my conceptual power, of my technical skills?
    C. How deep a revelation is this work of my comprehension of what is, and is not, should be and should not?
    D. In what manner is the image insufficient for my intentions; in what ways is it over abundant in material; in what ways are there extraneous and ambiguous material for the conveyance of the essential meaning?
    E. To what degree and where have I compromised, fallen back from an ultimate gesture and commitment?
    F. Have I neglected to care fully for each line, color, movement, space, and surface of the work; are all areas vital to the whole?
    G. What problems has this experience raised and/or clarified about myself as a self in the world, as an artist?
    H. What level of awareness and skill has the experience brought me to which may indicate future directions?

12. Sustains the effort necessary to consummate intentions in various deliberating states of anxiety, frustration, confusion, and dumbfoundedness.
13. Concludes work and preoccupation with the piece.

Perhaps, a more condensed and vernacular version of the list based on the outline of a standard lesson plan will help demonstrate what the list is intended to reveal.

The artist:

1. Decides upon his own *long-term goals*.
2. Selects his *immediate goal*.
3. Is *motivated* to do so by his own curiosity and ambition.
4. Chooses his own *media* and its *organization*.
5. Determines the nature of his *topic* or *theme*.
6. Decides on an appropriate *technique* to form the media.
7. Investigates necesssary preliminary information.
8. *Commences expression* of image when the above is felt to be adequately considered.
9. *Evaluates* the nature of the work in progress towards it consummation.
10. *Ceases work* when it is felt the image expresses the intention.
11. *Considers the implications* of present experience and product in terms of future possibilities.

Several propositions seem to suggest themselves from the definition of art and an experience relative to the components of an art experience.

1. The more decisions the student makes based on an inner locus of valuation relative to the number of possible decisions, the closer he is to having an authentic art experience and creating an authentic art work.
2. The more decisions the teacher makes for the student relative to the number of possible decisions, the closer is the student to a vacant and sham art experience.
3. To the degree that the teacher makes these decisions in the absence of personal knowledge of the particular natures, needs and ambitions of each student, to the same degree is the process and product inauthentic.
4. To the degree that the teacher or other school personnel makes these decisions without the advice and consent of the students, to the same degree is the process and product inauthentic.
5. To the degree that the teacher or other school personnel makes these decisions without having come to these decisions experientially, but obtains them from an external source, to the same degree is the authenticity of the process and product further diminished.
6. To the degree that the student makes these decisions in fear of retribution, censure, in submission, coercion, in apathy and carelessness, so is the process and product a diminution of authenticity.

There appears to be an order to these decisions which are not merely chronological or tactical but also fall into an order of decreasing inclusiveness. Initial situations and their eventual resolution have greater ramifications on the successive decisions than latter ones, not simply because one succeeds

and, therefore, influences the other, but because the earlier ones take into consideration larger pieces of consciousness and will. Our final proposition then reads:

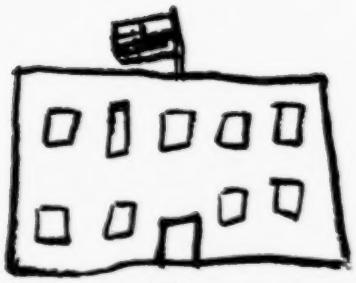
7. To the degree that the early decisions are made for the student or obviated by external conditions, leaving only latter decisions (such as choice of media, style, and arrangement of parts) is the process and product particularly inauthentic and devoid of significance as an art experience.

The widespread practice of this last condition assures that within what is controllable by the teacher, all the obedient students should do a reasonably good-looking rendition of the given problem, and to the degree that the teacher is creative, vivacious, and inventive, so will be the look of the work of the student. This is a pernicious state of affairs, and it is hoped that this method of analysis will go some way in pointing out its barrenness and will help in the construction of curriculum designs which are authentic.

Does all this imply that a *laissez-faire* studio is the only condition permitting a full creative experience for the student? It not only does not, it argues against that approach in that few people are initially capable of making the given decisions in our present school and societal contexts, and that a much more active participation of teachers is called for. What curricula patterns it does suggest needs still to be worked out.

REFERENCES

1 Susanne Langer, *Feeling and Form*. New York: Charles Scribner's Sons, 1953, p. 40.
2 *Ibid.*, p. 401.
3 John Dewey, *Art as Experience*. New York: Capricorn Books, 1958, p. 40.
4 *Ibid.*, p. 220.
5 *Ibid.*, p. 55.
6 *Ibid.*, p. 66.



Some Prototypes of Special Learning Experiences in the Arts

The arts have great potential for building a learning environment in the elementary school which will contribute toward humanizing both children and teachers. This contribution can be most effective if the elementary classroom teacher, who in many cases is responsible for art experiences, has some alternative ways of approaching art and the role it can play in the classroom.

There are a number of alternative approaches which can encourage, assist, and cooperatively involve children in art experiences. By considering these and making use of them, teachers can help children encounter the expressive dimensions of the visual arts, music, drama, dance, and creative writing in a more natural manner. The teacher can begin to see his own role as a facilitator and planner who seeks the most effective use of resource people in the arts, in both the school and the community. The elementary school should represent a learning environment charged with meaning and a spirit of adventure, which offers a wide range of experiences for the aesthetic and humanistic development of every child.

ART AS PERSONAL EXPERIENCE

Children need the opportunity to use the arts effectively to explore and express ideas, insights, and feelings. Art is a unique mode of expression, a meaningful experience, by which an individual deals personally with ideas and reality. Yet, too often this kind of individual experience is reserved for the artist, while a more structured, pedantic experience is reserved for children. It is in his art experience that the child first confronts himself as an aesthetically aware and potentially expressive individual, as he engages in aesthetic forming in all of its cognitive and affective dimensions. It is here that the child begins to gain personal insights, individual competencies, and sensibilities that are necessary, not only to deal meaningfully with other learning experiences in the school, but to achieve his own growth as a human person. Art experience honors the child's

right to be an individual and to use the arts to explore both his uniqueness and his commonality with others. Singly, a child's art creations develop identity for him; collectively, they give identity to the school and the community.

THE INTERDISCIPLINARY APPROACH

The interdisciplinary approach is a direct attempt to utilize the arts to understand the contributions of other civilizations to contemporary man and his world. The uniqueness of this approach lies in the way in which the arts are used as a focal point for interrelating civilizations separated by time and distance. The work of art is seen as a concrete exemplar of the clearest, most intense, and most relevant expression of values and insights meaningful in shaping individual lives and societies. In interdisciplinary learning, the art expression of a civilization is examined in both an aesthetic and an anthropological manner. The value of such a learning experience lies in the concreteness of the art objects studied, and the opportunity to examine a civilization's values through its art expression.

THE CULTURAL EVENT

The school can often join with the community and with other institutions to take advantage of special cultural activities and programs within the community. The art museum is an example of such a community resource which elementary children can visit and in which they can find enrichment. The amount of preparation in advance of museum visits is important; special resource persons can be invited to the school to evoke interest and to inform children and teachers in advance of the museum trip. Cultural activities such as traditional historical observances can also be made the focus of art experiences. Such cultural events should be built into the school calendar, and there should be enough of such events within each year to make them an integral part of the learning experience. Children should also be allowed to attend some cultural events voluntarily. By forming alliances with other cultural institutions within the community, the school not only can enrich the learning experiences of children but can become an effective force in community cultural life.

A HUMANISTIC ENCOUNTER

The elementary child can gain humanistic insight by working directly with the professional artist. This system of instruction, through an artist-in-residence or the visit to the school by a local artist, should not be geared solely toward developing criteria for aesthetic judgment along purely formalistic lines. Emphasis should be placed upon the work of art as the unique expression of a unique individual. In this way the child can get increasing insight into the potentials and capabilities of the artist, and of every human individual, his ability to be expressively unique and communicative, and his compulsion to form and to be concerned with values which express his link with the world and with other persons.

Children can gain much by working with the poet, the composer, the artist, and the architect, as individuals who exemplify a sensitive approach to

experience and to artistic realization. The emphasis should be a humanistic one which utilizes the individual artist as an example of what it means to be fully human.

THE UNIQUE LEARNING EVENT

Unique events which may take place in the school or community, which have a potential for rich and meaningful experience, offer another form of learning opportunity. For example, a dance group which is scheduled for performances in the community can be invited to spend some time in the school, giving performances and conducting activities in the classroom. Such an engagement with the school has about it an immediacy which can be very meaningful to children. Furthermore, the emphasis placed upon such a special resource can often pervade the entire school environment, so that all the subject areas become involved, and for a time, the dance, along with the other arts, is made the focus of the curriculum. It is important in such a venture, that the preparation, production, and evaluation of the learning experiences involve as many people as possible within the school, and indeed the community.

AN EPISODE OF CONCERN

A cooperative learning experience in the arts can be formed around an imperative that has emotional significance for the community, for example Earth Day, Clear Air Day, or Election Day. All the resources of the school can be turned toward the investigation, study, and interpretation of the particular concern. The use of multimedia can aid in dealing with the complexity of meanings. Such an approach should involve the use of outside resources and personnel, and should employ rich and unusual avenues of communication and dissemination.

A CELEBRATION

An anniversary, a celebration, or a particular time of year can be the occasion for an art experience involving careful organization and vivid aesthetic experience. Celebration of such an event through the arts can take place at all grade levels, in a particular class or group of classes, or throughout an entire school. A celebration is a ritualitic event that is so significant that everyone must stop to honor its happening or passing; it should be so valued that the best the children can create or express is directed toward honoring it and giving it meaning in the environment. All the arts might together shape the texture of this experience. The impact such a celebration would have upon individual children should be one of self-awareness and renewal; the impact upon the school and the community should be one of identity and unity.

A LEARNING EPISODE

A learning activity can be strictly spontaneous and unplanned. It can well up from everyday concerns of a school, and may have no relevance to the formal curriculum. It may arise from the meaning which a group of children and a teacher see in taking part in a special "adventure." The unplanned learning

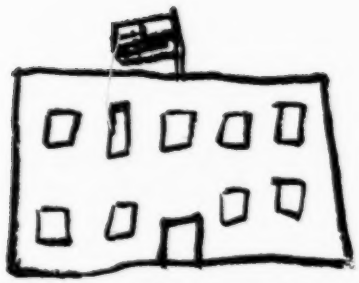
episode has the natural quality of play and the immediacy of the moment. It may be brief and transitory, growing toward fulfillment of the imagination, compulsion, curiosity, and acquisitiveness of both children and teacher. It is never forced, prolonged, or formally structured. Even its evaluation may be better described as that of a warm feeling, a passing smile, or a nod of comprehension.

It is naturally divergent and organic in form. It has little connection to other elements of the curriculum, except as it affects the learning environment and its potential in a lasting way. It simply happens, and the children move on to something else; but they are never quite the same because of it.

The arts activities enumerated are not innovative in kind or structure. They are prototypes of activities which involve humanistic learning and experiencing. They are not new, but they represent an array of activities that can substantially change the spirit of the school environment and the children. The learning climate in the elementary school should sometimes be one which yields to the reality of life itself and allows the children to see learning in a more organized yet natural form than the usually structured one.

When related to meaningful and creatively observed episodes, events, and celebrations, the arts can contribute to the life style of children and teacher, and events and observances can become a more valuable part of the educational setting as well as of life itself.

In this approach, the arts are realized as the most intelligent, creative, and sensitive of human activities.



Who Pays for the Art Program?

Probably the most accurate answer that could be given to the question, "Who pays for the art program in the elementary school?" is: "The local school district." As simple and as obvious as this answer may seem, it is important to keep that perspective in mind when discussing the financial support of any program within a public school system. It is clearly the prerogative of each school district to decide what it spends its money for. There are required (by state regulations or laws) subjects to be taught at given times throughout the school curriculum, but there are no accompanying requirements for the amount of money that needs to be spent for each program, required or not.

There is a general misconception about school district finance that infers that a school receives money for individual programs such as the arts program, science program, or the English program. The school district gets its money from the state based purely and simply on the number of students that it serves. There is also specially designated money from the state for special programs such as: handicapped, special education, and vocational education, that the state legislature might support as separate budget items. There is no regulation, however, that requires that *any* money should be spent for art or music or science or English or any subject in the curriculum. If a subject is required, it follows that the instruction in that subject must be administered (a somewhat unfortunate word) by a certified teacher–and therein lies the only required cost.

Furthermore, at this present time there is no federal money set aside specifically for the support of the arts in the schools. All of the funds, and they are considerable, that are expended for the support of arts programming comes through the various titles of the Elementary and Secondary Education Act, the Education Professions Development Act, the Vocational Education Act, and various other acts.[1] In the past few years the arts have been included for the first time under the National Defense Education Act as a critical subject. This, unfor-

1 *U.S. Office of Education Support for the Arts and the Humanities,* Dept. of Health, Education and Welfare Publication No. (OE) 72-19, U.S. Government Printing Office, Washington, D.C., 1972.

tunately, happened at a time when the amounts of money under that Act are declining and when the future of the support of this Act is currently very uncertain.

Now that we have looked at the general subject of who pays for it, it seems more appropriate to ask a second question: "What is there to pay for?" That may also seem to be quite obvious, but perhaps we should look more carefully into the question. For expediency we might lump what there is to pay for into three categories: (1) personnel, (2) instruction materials costs, and (3) travel/communications.

Rather than discuss this issue from a purely theoretical standpoint, let us make a comparison between two mythical school districts–School District A and School District Z. Both school districts have ten elementary schools; they

SCHOOL DISTRICT A		SCHOOL DISTRICT Z	
Personnel		*Personnel*	
No elementary art teachers–have same in junior & senior high, but not responsible for elementary. Classroom teacher does the art. Supervision is handled by generalist.	-0-	5 Specialists full-time	$40,000[A]
		1 Coordinator	15,000[A]
		Artists-in-Residence (partial support from State Arts Council)	7,000[B]
		Community Resource People	500
Instruction Cost		*Instruction Cost*	
No in-service related to art–might have a Binney & Smith type workshop on occasion.	-0-	In-service classroom teacher	$ 1,000[D]
		Support of advanced study for specialists	1,000
Materials–crayons, tempera, paper. $30.00 per school year.	$300.00	Consumable Materials ($200.00 per school)	2,000
		Slides, Filmstrips, Books, Films (under Title II, ESEA)	3,000[C]
No equipment	-0-	Equipment–Projects, Kiln wheels, darkroom	5,000[A]
Travel/Communication		*Travel/Communication*	
Since no staff, no money is needed.	-0-	Staff travel to conferences, school visitations	1,000
		Postage, Duplication	500
Total Cost	$300.00	Total Cost	$75,000

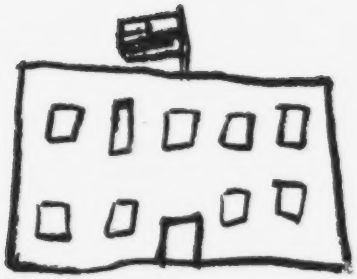
[A] Part of cost paid by Title I, ESEA
[B] Grant from State Arts Council
[C] Part of cost paid by Title II, ESEA
[D] Part of Cost paid by EPDA

have relatively the same tax base; their student bodies are relatively the same in makeup–a high percentage graduate and go on to college; the cost of those specialties must be borne by the school budget.

These two school districts do exist perhaps in many sections of the country. What are some reasons why School District A might contribute $300.00 per year to an art program and why School District Z might spend $75,000? The first and most obvious assumption is that School A is not convinced that the art program is very important in that school whereas School Z is committed to developing that program through adequate personnel, instructional costs, and travel and communication costs. Admittedly School District Z uses federal funds for part of this cost–perhaps as much as half, but in order to receive that kind of federal assistance, there had to be an on-going, essential program to begin with, to which the school district had a strong commitment. Otherwise their federal funds would have gone into other programs.

It should be another assumption that the quality of the arts program in School District A is very low and that of School District Z is excellent. It does not necessarily follow that quality and amounts of money expended are linked, but it does follow that where the school district does not commit adequate funds to a program, it will not succeed with any degree of merit.

In summary, it is the board of education, the superintendent, the school staff, and the community of parents and taxpayers who decide how much shall be spent for what. The elementary art program can be hindered or assisted by the degree of commitment to its support at the local level.



Who Pressures for Change?

The process of change is relative and often unheralded. Degrees of change occur constantly in every culture or institution and most of the time subtly. However, art educators today do not have the time to wait for this gradual evolutionary change to occur. The kind of change they emphatically and passionately wish to see happen is similar to the explosive impact that "Sputnik I" had upon the science curriculum. This change is the kind that will result in a dramatic and influential occurrence that will profoundly effect the entire fabric of art education. Change, occurring within a local teaching situation, is to be encouraged even though it is not usually of a revolutionary and far reaching nature. Public opinion must be changed to the point where controlling agencies release adequate funds to implement many diverse art activities. These needs range from supplies, equipment, personnel, and room space, to curricular research.

One art teacher, working alone, will take longer to achieve a desired change than can be achieved through the multiplied clout of a number of interested groups pointing towards the same end result. Pressure for change is more apt to be successful when it is a culminative thrust generated by varied sources. Credibility seems to be greater when groups, of apparent dissimilarity, line up to push for the same goal.

One of the focal points for this thrust for change must be aimed at the legislative level of government. For many years lobbies for special interests have existed and have been successful in obtaining favorable action for their concerns. Examples are the milk industry, transportation, and the NEA for general education. A more concerted effort in the name of art is needed. This must be backed up with NAEA membership support. The more support strength that can be organized will result in the greater feeling of pressure for change.

The national and state legislative bodies need to be actively solicited by groups of interested and articulate art-conscious constituents. These groups must come from outside the State or Federal Department of Education. There should be a variety of active art groups covering the educational field, the professional artist as well as independent parent/citizen groups.

Below the federal, state, and county levels of concern there is still plenty of

room for the local art teacher to actively encourage change to occur that genuinely effects his classroom environment.

In whatever frame this individual art teacher, or small number of art teachers, sees the needs of his district, there are certain steps that can be structured to occur which should assist in helping this change to happen. A definite plan (goals) must be realized. This could be attainable by the year's end, two years ahead, and so on. This goal may range from the raising of sufficient funds to purchase reasonable amounts of supplies and equipment; additional art personnel; appropriate display space; time to develop curriculum etc. Whatever it is, it must be clearly fixed in someone's mind and first articulated carefully (requested) through existing administrative channels. At some point in time, a formal, written request must be executed. A verbal request can be forgotten or misinterpreted. Should the written request be ignored or denied, the art teacher should look beyond the local educational structure for support.

The general shape of the desired change should be clearly defined in order to decide what course of action to pursue. Because of their varying degrees of complexity, innovations need different approaches to bring them to conclusion. For arbitrary reasons these levels will be called basic, intermediate, and comprehensive.

A desirable change can be as direct as raising the level of money spent for art supplies or adding another art teacher. This is a basic and simple need that can be expressed in terms of an inflated economy or enlarged student population. The need for this change is basic and fairly easily self-evident, but it may be as difficult to reach as the next two levels.

The area of intermediate change might be the introduction of a new course or area of involvement such as filmmaking, crafts, etc. This level would mean the addition of equipment, supplies, and possibly more personnel or a room in which to conduct the activity. This level would involve more of a change than the first level because new areas of interest would be introduced and adjustments in school scheduling would need to be accomplished. An implication of change to meet today's needs is implied. There would be a need for support of this thrust. Research must be compiled. Resources outside of the school should be encouraged to give support, also.

The third level would be a comprehensive one that would imply a philosophical curriculum change that would reach every portion of the art spectrum within that district. The creation of a position of art supervisor or coordinator is essential within this change. Such a person acts as a field commander who develops his staff, acts as a liaison between staff, administration, and the board, concentrates requests into specific programs, creates curricula in response to specific community needs, motivates in-service training, and so on.

In districts and counties that have created the position of supervisor or a similar post more changes and advances in art education are noticeable than in districts that do not have this position. The local supervisor seems best able to

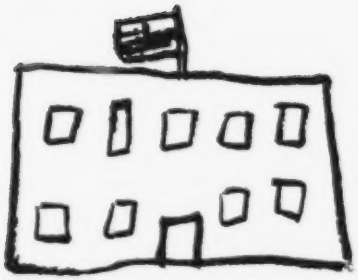
coordinate the varied components needed to bring about the changes toward and within art education.

The three arbitrary levels of change are not independent of each other, and certain levels could overlap. It seems to be fairly obvious that a program to create a position of art supervisor needs a different, more involved approach than the addition of $1,000 to a budget. The decision must be made as to whether the desired change can be accomplished through a local board of education or a state or national legislative act. Different goals require different legislative pressures. Without legislative support, it appears that the changes noted in the previous paragraphs will continue to occur only in isolated places at independent rates of speed. These changes will occur where individual art educators are more gifted in their abilities to argue and persuade.

Legislative mandate seems to be needed to provide the monetary and philosophic base for art programs to flourish. However, legislative mandate is not a panacea for all our problems. At the present time, the term "accountability" is ever present in educational and legislative jargon. Legislative mandate could carry with it the spectre of a kind of accountability that requires all students to be exposed to exactly the same "lessons" at the same time in order to achieve readily measurable objectives. Legislative mandate does not necessarily mean that this kind of rigid structure is built into it; however, it is a factor that must be guarded against.

In summary, change occurs when the need is identified and a general plan to reach this goal is described. The pressure needed to execute this change should come from many varied sources in concert with and beyond the usual educational structure. Groups such as the PTA, Urban League, state arts councils, professional artists, Junior League, interested citizens, political figures, the news media, and others working with state art education associations and the National Art Education Association, should attack the common problems of achieving quality art education. The pressure can be on the local or national scene depending on the scope of the change desired. Clear-cut organization is needed to provide the base which is necessary to focus upon different levels of interest. Change occurs more perceptively with pressure.

Who pressures for change? All art educators must. The voices that will be listened to are those that are organized into a definite plan, goal, or objective, and that can support the basic idea that these goals will have a positive effect on the students entrusted to their charge.



National Support

THE NATIONAL ART EDUCATION ASSOCIATION

In the comtemporary concern with educational accountability and priorities, in which the very existence of art in the educational curriculum is sometimes threatened, and when the values of art in contemporary society are often misunderstood, the art teacher can no longer afford to stand alone.

Elementary art teachers—and art educators at all levels—have for their professional guidance and support, an active and effective national professional organization, the National Art Education Association (NAEA). This organization, with headquarters in Washington D.C., is devoted to quality art education at all levels, preschool through the university, and to furthering all that contributes to the professional growth, well-being, and excellence of art educators.

The NAEA is dedicated to art as an essential force in the education of every individual, at every stage in his growth. The Association recognizes the contribution which art education can make to the humanistic development of man, to furthering his capacity to experience aesthetically, to respond with sensitivity and compassion, and to express creatively with power and beauty. Art is one area which nurtures the fulfillment of the human person as a unique, aware individual, capable of being deeply moved, of communicating his feelings with others, and of sharing their expressions, their cries. The NAEA believes it is essential that art be a vital element in contemporary education, in order that those most human qualities of man be preserved and strengthened.

The NAEA welcomes the membership of all art teachers and art specialists from all levels of instruction, as well as all persons interested in promoting art in education, and in advancing the place of art in today's society.

The NAEA offers numerous services of value to the elementary art teacher, among them the following:

Conferences. The NAEA holds annual national conferences, and numerous special seminars and institutes, including special meetings for elementary art specialists.

Publications. The NAEA issues a number of regular publications.

Art Education. Official Journal of the NAEA. Articles on current trends and philosophies in art education at all levels.
Art Teacher. A magazine for elementary and secondary art education, written by art teachers in those areas.
Studies in Art Education. A report of research in art education.
Issues in Art Education. Dialogues on current topics of interest.
NAEA Newsletter. Reports of current national news pertaining to art education.

In addition, the Association publishes many special books, brochures, pamphlets, and bibliographies, including the following:

Art for the Preprimary Child; Why Art Education?; Supervision: A Mandate for Change; and *The Essentials of a Quality School Art Program: A Position Statement by the NAEA.*

Membership in the NAEA Elementary Division. Among several divisions within the NAEA is the Elementary Division, which is concerned specifically with issues, trends, and developments in elementary art education, from the preprimary level through grade 6. Membership in the NAEA automatically includes membership in the NAEA Elementary Division for all elementary art specialists.

REPRESENTATION OF ALL LEVELS AND GEOGRAPHIC AREAS

The NAEA consists of art educators from all states in the nation. It is organized to give representation to all geographic areas of the country. The NAEA is vitally concerned with every aspect of art education from preschool through university and continuing education, including specific emphases such as museum education, special education, aesthetic education, art history and criticism, and education of the professional studio artist. The major levels of art education are fully represented through the four divisions of the Association: Elementary, Secondary, Higher Education, and Supervision and Administration.

COOPERATION WITH THE STATES

The NAEA maintains close relationships with the art education association in each state. Every state is represented in the NAEA States Assembly by either a special delegate or the state association president. The States Assembly works for close cooperation between the NAEA and the individual state art education associations. There are numerous other ties between the national and state organizations, including joint conferences and meetings, exchanges of publications, committee participation, cooperative planning, close communication, and others.

Information. One aim of the NAEA is to keep members informed of all latest developments in such areas as the curriculum, evaluation, budgetary issues, innovative programs and approaches, public relations, and political action. In addition, through reviews, listings, and commercial exhibits at conferences, the

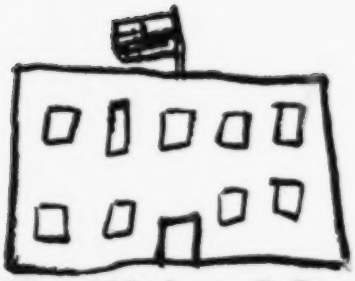
NAEA keeps members up-to-date regarding the newest and best in art materials, media, slides, films, and filmstrips to assist their art instructional programs.

Contacts. Membership in the NAEA provides close contact with elementary art specialists in all parts of the nation, for the sharing of common problems, ideas, and concerns. Membership also provides the opportunity to share ideas with art educators at other levels: secondary, higher education, supervision and administration, museums, and special education.

Through the NAEA, members are brought into close contact with programs of other professional educational and arts organizations with which the NAEA has close communication, including the National Education Association, the International Society for Education Through Art (INSEA), state arts councils, the National Endowment for the Arts, as well as numerous governmental, cultural, and community agencies, art museums, and art institutions.

Participation. Membership in the NAEA offers the elementary art specialist the opportunity to share insights and ideas by contributing articles to *Art Teacher* magazine; by participating in NAEA national conferences and special institutes; and by playing an active role in the NAEA Elementary Division; and by assuming responsibility for the advancement of the art education profession.

United Force for the Arts in Education. The National Art Education Association provides for every member the backing of the art education profession. The NAEA is an active and dedicated force of art educators united to give support to art in general education, to maintain and raise the standards of art instruction, to recommend and implement needed changes, to offer professional advice, to share ideas, and to form a powerful voice for art in education and in contemporary life.



Facilities, Materials, and Equipment in the Elementary Art Program

A quality art education program needs facilities, materials, and equipment in abundance. The students' needs and abilities determine the amount of emphasis and depth possible in the art experience. The curriculum specialist, principal, and superintendent help make the important decisions regarding the development and implementation of "quality." In keeping with the technology, materials, and facilities available today, the term "quality" has some rather important relationships to kinds of programs schools are able to maintain.

Since an elementary school will have students from five years of age to adolescence, students of tremendously varied abilities, every kind of art material should be made available to the teachers. In addition, special consideration should be given to the classroom work areas. In terms of today's realities, every classroom in every American school should have all of the facilities of a modern laboratory.

Each room should have work surfaces, storages areas, display spaces, and water and electrical outlets, capable of servicing up to thirty students at one time. Special tables, benches, easels, and drawing equipment plus ample space for flexibility and movement would make such a room into a studio/laboratory.

There must be separate space for special equipment such as printing press, potter's wheel, looms, and kiln. A special art room may service about 400 children per week.

Most supplies and equipment used in art education are the same as the professional might use. Any modification is usually brought about because of the impoverished condition of the American school system and priority values. For instance, the wax crayon is an Americanized tool and seemingly the backbone of our educational system. This medium has helped while away uncountable hours of seatwork, coloring schematics, cartoons, shapes, letters, numbers, and making connecting lines from this to that. Crayons have been

produced in endless variety of lengths, thicknesses, and colors. They are pressed, extruded, and molded. Mixed with oil, with clay, and with chalk, pigments are now offered in many varieties of "crayon."

As technology and chemistry permit, new products are becoming available. Glues are competing with paste. Polymars are competing with shellac and varnish.

Often teachers of art will turn to scraps, left overs, or junk for art materials. While old newspapers, cardboards, and magazines can contribute to a viable art program, primary grade students are capable of more than paper tearing, cutting, and pasting and they become weary of using only crayons. Found-junk printmaking, sculpture, and construction is an interesting approach to many educational objectives, but there are traditional materials that should be made available in reasonable quantities if students are to learn the skills and processes that will enhance their total education and personal living.

The art program should offer variety and give a student an opportunity to explore many ways of doing. It should include both two- and three-dimensional work. Ceramics, printmaking, sculpture, weaving, and crafts require different skills, processes and techniques than drawing and painting and should be a part of the elementary program. Each area has basic tools and supplies that should be available when needed.

Art education is no longer centered around the "drawing lesson," and "holiday crafts." A special art teacher in each elementary school greatly enhances the program by special knowledge of the facilities, equipment, and materials with which children can and should work. The visually oriented, non-verbal student could be given opportunities that do not now exist in thousands of American schools. Learning to be both visual and verbal requires more facilities than we have described so far.

Technology has made the use of films, slides, reproductions, and books one of the least expensive long-term investments for a school. Projectors last from 10 to 20 years and are easily maintained. Such equipment should be considered basic to the art studio; it should be readily available for use by all teachers of art.

Most equipment such as projectors, printing presses, kilns, looms, and potter's wheels have a very long and useful life. A large size paper cutter should be considered standard equipment. Items such as clamps, grinding wheels, and vises should be available either in kit form or as permanent equipment. The initial investment might be estimated at $1000.00 for a single elementary school servicing 500 to 1000 students. Pro-rated over the service life of such equipment this is a negligible cost per student.

Supplies that have a reasonably long life include brushes, pens, knives, scissors, ceramic tools, brayers, hammers, saws, files, pliers, screens for printmaking, and the like. A good supply of these can be completed over a period of years.

Small school districts have a singular disadvantage when purchasing supplies.

Districts that have someone in charge who understands art supplies and how to obtain them through bid purchase procedures should be able to stretch dollars.

Many art teachers feel that in all fairness a district should spend as much money for art per child as they spend on a textbook per child.

The art supervisor or consultant should act as purchasing agent. Budgets based on a set amount per student are more controllable than haphazard guessing in regard to total amounts needed. In such a budget, cost of art supplies could be likened to the cost of a textbook, and funds increased more sensibly when needs demand.

Incorporated within this budget should be a separate allotment for art supplies for the classroom teacher who does not teach the regular art program. This would be a small amount per student, but it is vital to classroom work as well as to the aesthetic appearance of classrooms and halls. Such supplies should be stored in a separate area from the studio art teacher's storage. Other common supplies such as rolls of colored paper or corrugated papers for display use should also be included.

We must consider three groups when purchasing supplies for an elementary school: the special art teacher, the classroom teachers of art, and finally the academic teachers in specialized areas that also use art supplies. We must assume that storage areas will be provided in each classroom where art is being taught, but that there would be a separate stockroom and a control for the art supplies that serve a general purpose.

Supplies should consist of a variety of papers, paints, cloth materials, mount boards, inks, dyes, yarns, wire, glazes, clays, glues, etc. Also the school district should have a separate storage area for a 10% to 20% surplus of all items used by the district. This would be under the direct control of the art consultant or supervisor. Such surplus stock would allow a district to expand or enrich programs as needed and to provide materials for workshops.

Costs per student may vary from a low of $1.50 to a high of $7.50 per student annually, depending on the district, the program, and other variables. Students may be expected to furnish some of the basic supplies such as crayons, glue, scissors, and pencils. Surplus scrap and materials from the community may also influence the amount needed to carry on a quality program. Then, there is always the problem of waste or mis-use of supplies.

In summation: A quality art program requires a well equipped studio/laboratory. Especially in new buildings this means that work surfaces, storage areas, and sinks and electrical outlets should meet high standards. If older buildings are remodelled to meet the needs of modern education, cabinets, tables, and other facilities should be included in the plans. Compact storage areas are most efficient, but it is wise to allow for flexibility and expansion.

There should be a planned budget for acquiring equipment—on a long range plan, if necessary.

There should be a budget for the replacement of equipment.

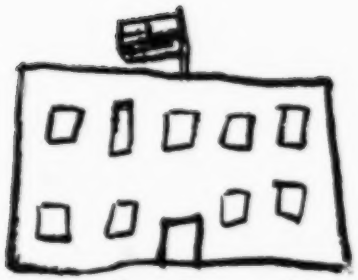
There should be a budget for small repairs.

There should be a budget for expendable materials and small supplies and tools.

The total budget for art supplies and equipment can be prorated on a cost per pupil basis.

Art teachers must be concerned about the quality of the supplies and materials they purchase. Centralized purchasing helps to control costs, quality, and services.

Administrators need to be aware of the tremendous contributions art and art materials make to the aesthetic quality of the school plant as well as to the viability of the total education program.



Art in Special Education

Even more obviously than in other fields of education, special education is necessarily interdisciplinary. Progress in our work with disturbed and handicapped children has grown out of the kind of concentrated cooperation represented by case conferences where a psychologist, physician, psychiatrist, teacher, and other skilled professionals can pool their experience in focusing on helping a child. This focusing process can make his individuality clearer, not by reducing him to a profile of limiting dimensions but by revealing him as a living organism acting and reacting within a complex pattern of forces. The "inside-outside situation" of the child can thus be highlighted by the joint search for ways to help him.

Also present, of course, in such cooperative effort are the overtones of conflict and competition between specialties, hardened in the reality of institutional staffing and budgeting. But the challenge which may thus be overlooked is that in fully applying his specialized experience in a specific life situation each specialist can see how little he really knows and can also discover leads for ventures into important new knowledge.

Today our handicapped children are receiving much more and much better help, spotty and inadequate as it is, than was provided for earlier generations. As special education programs have grown, they have brought teachers with diverse backgrounds into classrooms to work with emotionally disturbed, mentally retarded, and otherwise handicapped children. Availability to them of collaborative, supporting services may range from the clinical team of a hospital- or university-based classroom to the occasional supervisory conference or teacher's meeting, sporadic independent study, or perhaps only remembered college courses.

Art education is one of the specialized services thus made more or less available to children in special education. Usually specialized help in art, as in dance or music, comes at best as a small part of the wide assignment of special, supervisory personnel, although there are a few interesting exceptions. A small number of bright, young art teachers are choosing to work with, say, disturbed children, officially as classroom teachers but, in terms of essential thinking/feeling experience, as artists who are becoming involved as teachers of children.

Independent schools with a commitment to specialized service are most apt to sponsor such ventures.

A more recognized departure from common practice has developed less within education than in medicine and psychiatry. Long-term interest in the art of the mentally ill has led to the use of their graphic and other expression of subconscious anxiety patterns in diagnostic interpretation and psychoanalytically-oriented treatment processes. This work has developed into a highly specialized practice of Art Therapy. Through its case studies it makes an influential contribution to education, but there is general recognition of the danger in superficial, untrained use of these psychoanalytic procedures.

Actually art therapy has been extended to include a variety of practices overlapping with those of education until boundaries between therapy and teaching become increasingly unclear. Usually "teaching" occurs within a situation which includes, or at least implies, some group interaction as essential to the change in individual functioning sought in all education, including art education.

It is fair to say that, in practice, whatever art experience is being brought to children in special education classrooms has little or no help from the art education profession. Most of the teachers have probably been exposed to some superficial art study as part of a professional preparation headed in a different direction. Too often the result is an "appropriately" watered-down reduction of the product-oriented processes worked out for normal classrooms, earlier watered down from professional studio methods.

A major influence on teaching in special education, including the teaching of "art," has come from studies in experimental psychology. These focus on the performance of specified operations in the conditioning processes of training, in contrast to more inclusive kinds of education, as befitting the limited results to be expected from limited children.

Training is, of course, part of any education program, but a major contribution of art education is that it incorporates skill training into larger processes of expression and growth. In special education the reduction of learning to correct performance of isolated steps, to be counted and rewarded, would usually affect children's working in art indirectly—for example, by using it as release from the official regimen.

There is a more widespread emphasis in special education, again drawn from learning psychology, on drill in certain kinds of perception, designed to develop an impersonal adequacy, especially as aids in learning academic skills. Sometimes this training consists of correctly recognizing and naming, as with colors or geometric shapes. Sometimes these exercises take more active forms, as in prescriptive types of games or such tasks as balancing on a walking beam, hearing different pitches, or even assignments in "divergent thinking."

Art education agrees with the basic importance of children's development in perception, but not in isolation from individual thinking/feeling processes. In schools where teaching becomes so limited to mechanical drills of skill training it

may be preferable to leave children's art to the less structured areas of "custodial care" which usually occupies a large, and perhaps more natural and personal, part of the school day.

Considering the range of practice of art education in special education, what are the prospects and the emerging directions for improvement? There are some signs that the prospects may be surprisingly good.

The young art teachers, mentioned earlier, who are moving into work with children in special education are doing so because they get hunches that there are possibilities for development in these children. Such concern with individuality may be what may make an artist prefer special education to jobs where work with large numbers of more generalized children leads away from his own experience and into administrative logistics. In any case, he soon asks, "Does this child's limitation mean he cannot have art experience?" Then he draws on what he knows from his own life experience and, probably intuitively, begins to "work with" the child in terms of the then-and-there possibilities he senses. Most good teachers would know how such a working process could move ahead.

The main question becomes, "What is the essential nature of art experience, from its most primitive beginnings on up?" Probably the art teacher involved in working with children will not want to formulate an answer, let alone reduce it to a formula for general use; but his work itself may gradually reveal an answer, to others and to himself.

Concern for fostering qualitative experience becomes much more specific in daily work with handicapped children. The evasive processes of "going through the motions" of superficial learning in response to immediate pressures are more common and more significant with these children than with most of us. They may perform tasks perfectly but with little or no understanding. Help in making applications of learning is part of most teaching, but for these children this runs into a gap which is basic to their handicap.

Confusion between a utilitarian "knowing about" and personal, internalized "knowing" has been part of our own schooling, and as teachers we tend to pass it on to children. Life experience of artists may make them rebel at this confusion so that they dismiss superstructures of details in their allegiance to the natural vitality and integrity of "knowing in your bones." This is essentially aesthetic knowing, and some of its features are clear enough to guide our work with the qualitative responses of children:

1) Direct, first-hand, sensory-motor experience is essential to "knowing."
2) The more this experience involves, directly or by association, full bodily action (as in sensing environmental or two-dimensional space) the higher the qualitative of thinking/feeling response or knowing.
3) Any taught or supervised sensing becomes effective to the extent that it is "taken," and later extended voluntarily into a variety of personal application.
4) The purpose in working with the senses is less the discriminatory recognition

of "*what* this is to everybody" than the more personal "*how* it is to me," including the emotional factor of "how it feels."

5) The essential feeling component in "knowing" is that of being increasingly at home within an area of one's special interest and competence. In a fundamental sense it is the home of one's self, from which one can safely venture into new experience.

It is important to remember that this kind of qualitative knowing develops out of experience not only in art but in all kinds of active participation with the world, including even the tiny, restricted beginnings of handicapped children. What special education needs from art education is some supportive involvement with these children and their teachers. Each teacher, especially, needs understanding help in recognizing what things he already knows, as nobody else knows them, from long, generous, first-hand experience. Like artists, teachers need to value such rich experience *not* as what they should teach but as insight into how real learning takes place.

Teachers need help in seeing the many subtle stages through which a child's reaching out to "take the world" develops, from the blurred confusion of what is outside and what is inside himself, on through the beginnings of selective focusing, active response, the development of skill and control, and on to use for personal construction –including creative invention.

Seeing where a child is in his responsive development helps the teacher shape any intervention to what will help his unique moving ahead. The way for teachers to avoid the empty simplification of tasks, discussed earlier, is through a thorough, personal reexamination of all modes of sensory-motor response—the many ways of actively working with two and three dimensional space and form, with line quality and movement, interacting colors, textures, the mechanics of force in weight, tension, and compression, the rhythms of inside and outside, the sounds of people and things. Again, the test in all such reexperiencing is quality of involvement in thinking/feeling process. "Things to do" will change with each changing individual.

For art education, the directions for progress in working with handicapped children seem clear. What is surprising is the new insight this work brings to all art education.

ART FOR THE RETARDED CHILD AND FOR THE EMOTIONALLY DISTURBED CHILD

Within the last decade, public awareness and interest in all aspects of special education has increased. This is evidenced by the availability of additional college programs for the training of teachers who can administer to the needs of children with disabilities. These more broadly trained teachers concurrently provide a better education for the child who cannot function within the normal classroom. The child we refer to is the one who is mildly or moderately physically, mentally, or emotionally handicapped and who has the potential for

learning but is segregated within the normal school environment because of his disability.

There has been a growing realization of the importance of dealing with these children within the framework of the normal elementary school rather than in the isolated special school. Although the exceptional child may be in a group that provides for his special needs, the current emphasis is to include him in those areas of the curriculum that can enrich his daily existence. The art specialist is, therefore, offered a unique opportunity to both create and improve curricula for the exceptional child. Unfortunately, the training of the art teacher circumvents the area of special education, and in most instances he has no prior experience or knowledge in teaching such children. Where there is no training, some sense of insecurity can exist, and the art teacher may then view the special class as a potential threat to his competence.

THE RETARDED CHILD

One encounters many new human variables in a class for the mentally retarded. The art specialist is faced with a multitude of diverse problems for which he may not be prepared. The uniqueness of the class is immediately apparent. Primarily these are children with lowered intellectual capacity. Such a disability is often coupled with varying degrees of abnormal coordination, limited language, weakened physical stamina, and slower motor function. Self concept for these children develops slowly in terms of both physical body image and awareness of identity.

Given these variables, it becomes difficult to establish the common denominator which is so essential to both teaching and learning. For the art specialist, this abnormal situation interferes with the processes of choosing effective teaching methods, with concommitant hesitancy resulting. Until the specialist realizes that the uncertainty he feels is shared to a much greater extent by the children, appropriate perspective will be difficult to achieve.

It takes longer for everyone to function effectively and efficiently in a special class, and the amount of time given to both the teaching and the learning processes must be extended. It is essential that all lessons be broken down into their simplest components in order to facilitate learning. Children at all intellectual levels can acquire new knowledge through art, but teaching methods must be altered in order to accommodate each level. Those with receptive impairments must be given many avenues for learning the simplest concepts. Art then becomes a more comprehensive vehicle for communication, and creativity and originality, although still important, are emphasized somewhat less. Children with more severe mental handicaps will rarely behave creatively in the conventional sense. However, this does not mean that critical learning will not take place. There is an inability to develop beyond a given mental age in expression and in conceptual thinking. However, visual conceptions and motor skills are developed through experience as well as through physical and mental growth. Experience, therefore, should be the prime consideration in teaching a

child whose mental and physical growth is hampered. The need for simplification, concrete presentation, and above all repetition is apparent. A coordinated program integrated with other experiences relevant to the child's education is essential.

A mutually beneficial relationship between classroom teacher and art specialist is critical in developing a viable art program for the retarded child. While the specialist often has limited time with the group, the classroom teacher is usually capable of continuing art experiences on a more expansive level. Once a basic art skill has been accomplished, it must be used and built upon in order to be learned. The classroom teacher can further assist the specialist by providing insight into specific disabilities and offering aid when necessary.

The specialist provides for many kinds of knowledge through art activities. The child learns that he no longer functions as an isolated human being, and through the acquisition of social skills such as cooperation and sharing, he sees that he can absorb responsibility and contribute to a cooperative group effort. Activities that emphasize socialization as a primary objective include all group activities and individual projects with a common goal, such as the making of murals using a variety of media including paint, collage, marking pens, crayons, and printing techniques. Fabric wall hangings employing such techniques as appliqué, embroidery, tie dying, batik, and huck weaving may also be used. Designing scenery, making costumes, and decorating a classroom are all activities that lend themselves to group participation. In addition, any activities that can be worked around a common table provide for the development of social skills and for individualization as well.

Another kind of learning takes place through the manipulation of media. Children with poor coordination benefit greatly from activities that provide tactile exploration. Their experimental world is enlarged through increased motor and sensory development. It is therefore mandatory that some manual dexterity be acquired by a child in direct contact with a media before he can learn to use tools. Children who are not ready to integrate the use of tools when working with media may become frustrated, often discarding tools and reverting back to hand manipulation. Finger paint and any plastic media are all appropriate to use in this instance. Another excellent way to increase sensory awareness is through the exploration of textures through contact with various parts of the body.

Various forms of conceptual thinking can be initiated for these children through art. Color perception, size and shape discrimination, and relationships such as over and under, in and out, light and dark, around and through, and numerous others can be integrated into the total art program. These are concepts that children acquire as they mature. However, the retarded child will not develop them unless they are consciously and overtly taught.

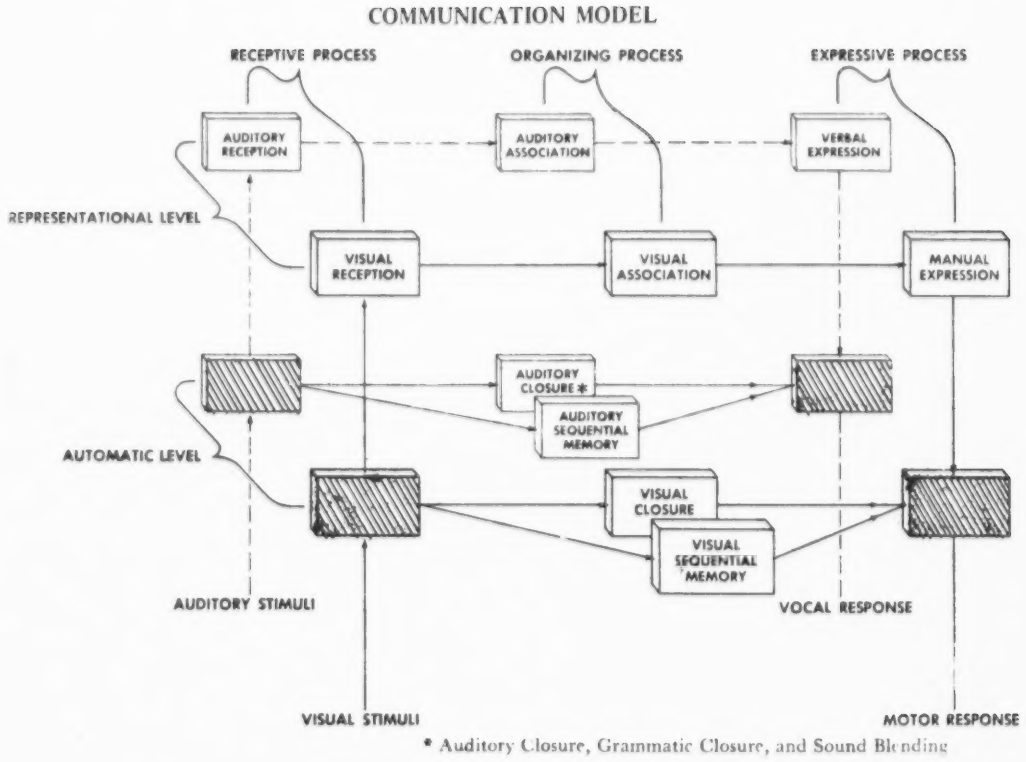
The development of a positive self concept is an important aspect in a child's growth. The retarded are delayed in the acquisition of awareness both in terms of physical body and self identity. The previously mentioned examples of

tactile experiences used for sensory development can also improve the concept of the physical body. In addition, self adornment through the application of makeup, making of costumes and jewelry, along with the use of mirrors helps the child develop a visual image of himself. His participation in role playing through puppetry and drama offers an excellent opportunity for him to develop self concept and identity. Since many retarded children are often non-verbal or have limited language, assessment of their knowledge is difficult. Their achievements in art can be used as an instrument to measure some aspects of growth and knowledge. Many accomplishments are observable when the child is presented with varied and appropriate art media through which he can demonstrate the acquisition of a skill or concept. One has only to view the achievements of the same class from one year to the next to be fully cognizant of the value of the art program.

THE EMOTIONALLY DISTURBED

There is some commonality among the problems of teaching the mentally handicapped and the emotionally disturbed youngster, but significant differences do exist and therefore should be viewed separately. Classes for the emotionally disturbed are comprised of children with social and emotional disorders. Although their intelligence generally falls within the normal range, personal problems such as hyperactivity, extreme withdrawal, and lack of self-confidence interfere with their effectiveness as learners. These children need a quiet, organized, and confined setting for work because they have a short attention span and are highly distractable. Many are caught up in a failure syndrome. Oftentimes they will destroy a project prior to or following its completion. Success is often avoided or verbally negated by the child, even when continued reassurance and praise are given by the teacher. Although his artistic aptitude may equal that of the regular class child, the emotionally disturbed child suffers from deep feelings of inadequacy and an inability to attend to a task. They cannot share materials, and they resist group projects; their behavior in this area is analogous to the egocentric parallel play of a very young child. They exhibit a marked inability to cope with frustration, and the new experience or the unfamiliar is often viewed as a threatening situation. The success of a lesson is often dependent on mood and upon the preceding events of the day.

The most successful art classes appear to be those where the classroom teacher participates in the activity, because the disturbed child is dependent on his teacher for security. This kind of cooperation and communication between the teacher and the specialist lays the foundation for effective teaching and learning experiences. Another key factor leading to a successful program is the creation of a code for acceptable behavior. This is most important to establish at the beginning of the school year. Limits are critical, and it is imperative to have an alternate setting available for anyone who is either disruptive or unable to work on a particular day. This controlled environment has great value because



From: S. A. Kirk and J. J. McCarthy, "The Illinois Test of Psycholinguistic Abilities–an approach to Differential Diagnosis," *American Journal of Mental Deficiency*, November, 1961, 66 (3).

the physical setting can provide that vital sense of security so necessary for growth. Within a regulated environment the child will gain confidence in his ability to function productively. Repeated use of media can also provide security through its very familiarity. As success and skill increase, so does enjoyment because competence in a media adds greatly to feelings of self worth. Wherever possible art activities, as with the retarded, should be integrated into the regular class curriculum. For example, the study of Indians could lead to an exploration of weaving, pottery, or sandpainting. A play or story being read in class lends itself to role playing and characterization by making masks, costumes, or puppets. It is important to note that products are prized possessions to the disturbed child, as they represent a level of success so often desired and seldom achieved.

Manipulation of plastic media gives the child freedom to explore with no specific end intended. The production in this case is increased familiarity with the media. Instruction in this type of lesson is minimal and the teacher is free to help and talk with individual children. Demonstration lessons are usually interesting to the child and provide him with a sense of confidence. He is able to visualize exactly what the end product will be and what is expected of him. Coil or slab clay products, candlemaking, tie dying, batik, printing techniques, instrument making, and weaving are among the many possibilities. Demonstration of process does not necessarily preclude the emergence of individual expression in art. Activities that call for individuality as well as skill development should be present in a balanced program. However, it is important to recognize that disturbed children will need more help in delineating individuality and will require the guidance of a patient art teacher in helping them come to a decision. As the child develops confidence in his ability, his own resources can be utilized and supported by the teacher.

Art has gained in importance as an integral part of the curriculum in all areas of special education. It is recognized as an effective and expansive vehicle in educating those with exceptional needs and in providing an innovative approach to formal learning. The stereotyping of activities for handicapped children has long since passed. If the art teacher is to be successful and valued in the area of special education, it is imperative that he reassess his professional background in terms of new art goals and teaching methods, and also in terms of what art actually means to the typical child. He must search for ways in which art can be used to meet their specific educational needs. When this is accomplished, he can then draw upon his resources as a competent art teacher to present a flexible and meaningful art program.

ART EDUCATION AND THE LEARNING DISABLED CHILD

To understand the relationship of art education to the field of learning disabilities it is necessary to synthesize. This means bringing together divergent theories and practices involving psychology, perception, information processing, and learning. The visual input is a major link in this synthesization process

because it is here that visual perception and psycholinguistics merge in order to formulate the way in which a child will learn. Art education is in the position to consider the role of the visual input with profound depth and sensitivity. No other discipline is as well equipped to deal with the visual domain as the visual arts.

I. VISUAL PERCEPTION AND INFORMATION PROCESSING

Since binocular vision is the accepted feature of the human race, it is also the primary channel through which perception occurs. Vision is primary because the visual process entails all of the nerve tracts and brain centers that are involved in the operation of seeing. The child decodes, or receives, information from the environment with his entire sensory apparatus; the signals being received are the stimuli. It is necessary for him to discriminate these diverse signals so as to associate them and glean meaning from them if they are to be encoded, or sent out, in the form of oral, graphic, or gestural behavior. Visual perception is intrinsic to this process, for no matter what final structure encoding behavior takes, certain basic principles are believed to underlie all visual stimuli. These are the visual properties Eleanor J. Gibson discusses in her explanation of perception and the environment. Stimulation changes, Gibson states, but the environment and the objects in it have permanent properties. It is the permanent properties of the space we live in and the things in it that must be perceived in order for us to behave adaptively. Perceptual constancy includes many problems involving the visual concepts of size, shape, and color, and a child must learn to discriminate invarient qualities in visual data if he is to attain this goal. He must be taught to see that invarients are present throughout all transformations, and it is the learning of these invarients that allows for the perception of the permanency of things. This learning must be accomplished before the child can process information with any degree of ability.

The word "ecology" has been used to define the adaptive relationship between behavior and the environment. The term "perceptual ecology" is used in this context with the idea that there is structure in both the environment and the stimulus and that it is this structure that gives the receiver information about the world. Visual perception has proved to be one effective method of extracting this structural information from the environment. The reason for teaching visual discrimination and the techniques of visual perception is to increase the child's ability in accomplishing this task.

As has been pointed out, visual decoding and encoding are only part of the communication process that is considered by the teacher or specialist if the child's total learning process is to be understood. The auditory channels and motor components are of equal importance in learning. We site here a communication model that demonstrates this clearly. In 1957 C. E. Osgood developed a model that was used to great advantage by J. J. McCarthy and S. A. Kirk in constructing The Illinois Test of Psycholinguistic Abilities (1965-1967). This three-dimensional paradigm serves as a base for what is essentially a

diagnostic test for assessing the decoding and encoding abilities of children between the ages of two and ten years of age. The ITPA provides a framework within which tasks of discrete and educationally significant abilities are generated and individualized instructional programs are developed. The communication model (see item) considers the psycholinguistic processes of reception, organization (decoding), and expression (encoding) as a blend of verbal and non-verbal channels. These channels are interactive on both the automatic and representational levels so that strengths or weaknesses in one area are seen in relation to all other areas. Since stimuli are received from the environment on both of these levels, a dynamic interaction must take place in order for the child to perceive form, understand it, and communicate these understandings. It is precisely within this massive range of stimuli bombardment that he must learn to operate if he is to perform higher order tasks that require him to discriminate, select, compare, abstract, and ultimately act in ways that are both adaptive and creative.

Briefly, the communication model operates in the following way. Visual and auditory stimuli are received first on the automatic level. It is here that the discrimination of differences and invarients are learned before they are received on the representational level. Once visual and auditory data are identified, recognized, and possibly named, they are ready to become integrated with other perceptual and cognitive information on a logical, thought producing level. This next level is called the associative level, and it is here that the child considers his visual and verbal information, attempting to glean meaning from what has been received. Part of this is an organizing process and involves important steps that occur on the automatic level such as auditory and visual closure and auditory and visual sequential memory. These are processes concerned with the ability to attain form and to hold it constant over time both auditorially and visually. This is the constancy Gibson spoke of that is so necessary to veridical perception. Being able to distinguish a figure from its background (figure-ground relationship) and the style in which a child accomplishes this (field-dependent or field independent) are major factors in obtaining closure and remembering form. Once all of this information has been put together both visually and verbally, the expressive encoding process is set into motion. The child is now ready to express in words, writing, and artistic expression the information that he has been receiving and organizing. The expressive process also serves to reinforce the other areas as a testing ground for old and new knowledge.

An important question to ask here is: what is it that is unique to the art experience that qualifies it as a direct input to communication and problems of learning breakdown? If we accept the assumption that art behaviors form a creative synthesis of cognitive and perceptual abilities from the conscious that combine with the fantastic imaginings from the pre-conscious and unconscious, the making of visual art becomes a culmination of the expressive visual, verbal, and manual modes of communication. The appreciation of art, or understanding of its formal elements, becomes a function of the associative, organizing mode;

and the identification and naming of a work of art becomes a function of the receptive mode. In this way all perceptual and artistic learning attempts to increase the child's visual understanding of the environment and helps him to discover structure in the stimuli. These learnings often fall into separate categories of art appreciation, art history, design and studio art, yet they are all concerned with the dynamics of visual form. Clearly some integration is necessary so that the child can build an integrated visual and verbal repertoire, communicate his internalized experiences, and be able to deal with form on all levels. It is an inability to function in any or all of these areas that causes a breakdown in the learning process. The curve from learning ability to disability is continuous, and dysfunction can occur at any point along the way, quite independent of maturational factors.

Even though art education is deeply concerned with the total development of the human being, eager to consider the "total profile" of the learner, its greatest strength lies in the realm of the visual. Surely no one has a truer understanding of the meaning of perceptual ecology than the person associated with the arts; he is a creator who is shaped by his environment and who shapes it again in turn. The child who is trained to use his eyes from birth and to be aware of the formal elements of design, who can make visual analogies, infer relationships, and verbalize what is seen and understood, is most certainly better able to perceive visually than the child who is not given this training. He will also be more receptive to unfamiliar stimuli, less fearful of it, and more open to veridical perception after having been exposed to this training. Art educators must realize that the goals and content of this training lie to a great extent in their domain.

Let us now look at the data that we have synthesized regarding perception and information processing and apply it to the learning disabled child.

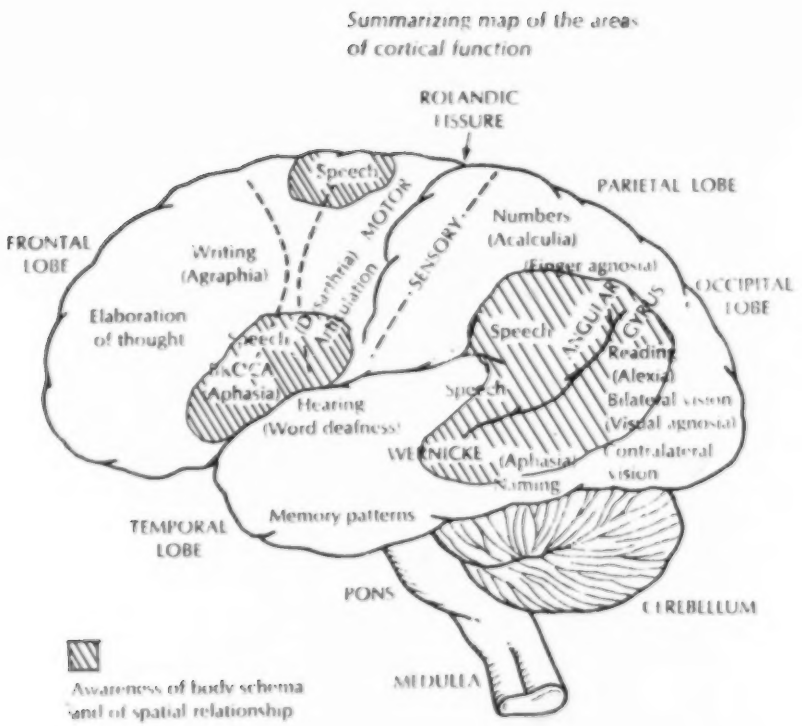
II. THE VISUAL INPUT AND THE CHILD WITH LEARNING DISABILITIES

Children with learning disabilities are effected by understimulating or overstimulating environments. There can be too many inputs or too few. A child may have learning impairment due to neurological dysfunction, malnutrition, genetic damage, brain lesions, extreme isolation with few auditory or visual inputs, or severe emotional deprivation. One of these factors alone could provide a cause, a combination, or none at all. The learning disabled child is one who receives, organizes, and expresses at *differing levels* whereby a developmental lag is evidenced and the child's "total profile" appears erratic. Given the importance of the visual input on both the automatic and representational levels, it is not hard to determine from the communication model, that breakdown in any one of these areas may effect total information processing and thus impede learning. When one peruses an L.D. Child's profile, the lack of balance among the discrete behaviors becomes immediately apparent. There are subtle differences in function between the ability to receive visual information and the ability to

structure or sequence it so as to hold meaning. There are similarities between grammatic closure and visual closure, even though the ability to attain form in one mode does not mean that form will be attained in the other; yet both occur at the automatic level.

Learning disabled children function out of time and space; they are disoriented and often cannot internalize controls. This disorganization is frightening especially when compensating mechanisms have not been or are unable to be devised. What is needed are anchors in time and space, channels for hyperactive energy levels, and gradual transition from disorientation to orientation. According to Kepart, the body is the key to this orientation where the self is used as a basic referent point. This must be accomplished in a controlled but supportive environment where the child's own hands and feet are used to measure and judge space. Muscles must be consciously tightened and relaxed so as to build large and small motor coordination. Through kinesthetic involvement, perceptual and cognitive abilities can gradually be built up; therefore it is essential to develop an awareness of body image and schema in order to attain the orientation of self in space. Several parts of the brain that control speech, finger differentiation, bilateral vision, reading and articulation are also the areas that control body schema and spatial relationships. (see item). Much of this disorientation is due to the fact that the L.D. child cannot integrate or coordinate the various parts of his body, and he has extreme difficulty in crossing the center line of his body. Many of these children cannot use both parts of the body in unison. Specific behavior points this up in their inability to change direction with ease, gauge distance and size relationships, and behave adaptively from a physical point of view. Before such skills as reading and writing can be accomplished, it is necessary to teach the child to cross the center point of his body and use both parts equally. Artistic endeavors can be of great value in this task, for example, swinging a brush from one side of the paper to the other helps to reinforce crossing of the center line as well as provide training for binocular focusing.

The next major learning that must be accomplished after spatial orientation is the concept of part-whole relationship. That is the ability to put together a whole from parts, dismantle it and then restructure it once more. Tasks of this nature involve visual concepts of likeness and difference that occur in shifting contexts, which is essential for differentiation of form and the detection of invarients. Since reception precedes perception, and perception precedes representation, it becomes necessary to teach specifically for these concepts so that form can be attained and held static. Once again, reading or writing cannot be accomplished without first attaining these skills. Form retention at the pre-reading level is fluid (global), so the sequence of learning progresses from the general to the specific and from the simple to the complex. Similarly, the progression of form learning procedes from gross form to pictorial form to symbolic form. From a behavioral point of view, the L.D. child who is the atomist sees only the parts and cannot integrate them into a whole, while the

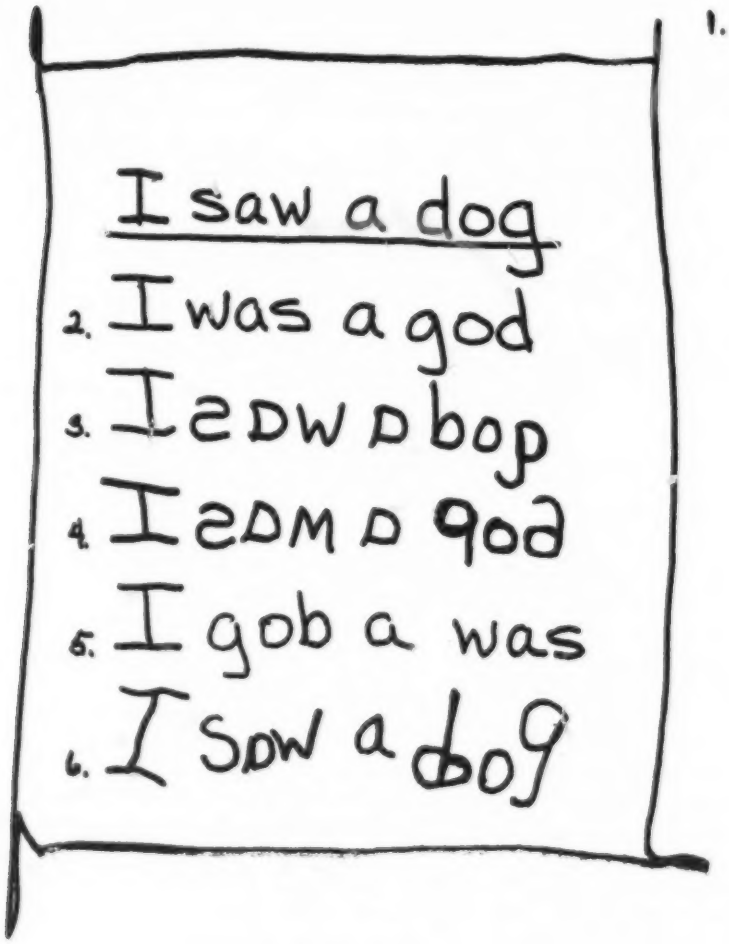


From: Samuel A. Kirk, *Educating Exceptional Children*, 2nd Edition, Boston: Houghlin-Mifflin Co., 1972.

wholist is unable to focus in on the many parts. The causes for the former could range from psychological rigidity to brain lesions, and for the latter case, one might suggest task inattention, hyperactivity, or hysteria. These are merely suppositions of possible cause, and the range is great.

Due to the lack of form discrimination, L.D. children tend to see distortions of objects in the environment; therefore it is important that their field of vision be kept clear and that visual distractions be kept to a minimum. The role of tracing and copying is often stressed in L.D. programs to aid in promoting visual sequencing and form retention. Much of this activity suggests motor-copy theory as a way to build response, focus attention, and provide practice in visual-motor (see and write) and auditory-motor (hear and write) tasks. Very often the lack of form shows up here as rotations, reversals, inversions, transpositions, dog-earing,

and generally poor kinesthetic performance. (see item). These graphemic distortions become apparent when writing begins, but they are also evident in art tasks that call for spatial orientation and representation. Repetition plays an important part here so that the neurological system is permitted to catch up and



1. Dog-eared shape
2. Rotation
3. Reversal
4. Inversion
5. Transposition
6. Poor spatial orientation

attain an equilibrium. Programs in focusing and seeing that involve developmental task analysis help in building a solidly based reality so that the fantasy world does not have to be lost completely.

Even though L.D. children usually like art and find it rewarding, many have an extremely hard time trying to visualize and conceptualize a work of art on the imaginary level. If one considers their built-in distortions and disorientations plus the under-developed sense of self, it is no wonder that they are quite fearful of the fantasy world. A good example of this is the child who must constantly touch something or someone in order to perform a reality check and find out "Am I still alive?" This type of child is unable to escape into a fantasy world even for a brief time, as there is too much fear and risk in losing complete contact with the real world. There is no joy in art for this child. However, with the help of a program that is aware of the problems of the disabled learner, the world of art and fantasy can be made to unveil a realm of myriad images from which a rich visual and mental foundation can be built. The art educator can show the way once again.

III. FIVE VISUAL CONCERNS AND THEIR REMEDIATION

1. Visual Reception. One of the basic concerns of remediation of visual reception problems is actually teaching the child to see. This involves techniques for scanning and focusing plus training to discriminate shape from the simple to the complex. Discrimination is built by having the child use his eyes in a variety of ways. First, he must learn to look quickly at a visual object, then directed by vocal intervention from the teacher, he focuses in on a particular feature of the object, exploring it in depth. He then looks at the whole object again and trys to name or describe it either verbally or non-verbally. This visual skill should be practiced and reinforced in an atmosphere of play and discovery where three-dimensional objects, pictures, or slides are used in training. The teacher may devise games involving the use of eye movement (e.g. Now you see it, now you don't), and the child should be asked to tactually explore the objects that he sees. Once he is better able to control his visual field, he can begin to identify visual properties such as shape, size, color, and texture. Games of identification are invaluable here as the teacher begins with simple outline shapes and verbally calls attention to specific features. The metaphor is the verbal key in these games with the emphasis on "What looks like this?" Now the teacher begins to alter the environmental context by moving objects from familiar places and introducing games of hide and seek. The children should be encouraged to describe the found object and give it the added dimension of place. This is extended to drawing, painting, or modeling clay where the created object is invested with a sense of placeness.

2. Visual Association. In order to help a child with visual association problems who is unable to deal with visual symbols, the whole area of cognition must be considered with care. Visual reception is important here, for the teacher

must check the possibility that the incoming data is improperly received thus impeding the associative process even further. If the visual information is being received with a degree of clarity and the breakdown is purely on the organization and logic level, several procedures are possible. The teacher can attempt to organize the child's visual material by careful work with part-whole relationships (puzzles and games), build visual form by having him construct models that attend to basic characteristics and structural properties, and teach specifically for similarities and differences in visual objects. Since logical visual relationships in presented data must be associated with mental images from past experiences in these higher level operations, the teacher must re-vitalize old associative bonds as well as help to build new ones. To do this requires careful structuring of teacher strategy based on a constant monitoring of the child's progress. This is necessary because daily sense bombardment immerses the child in unprocessed raw data that he may not be able to handle. Therefore, he must be helped to sift this data, selecting out only that information which will help him to deal with the visual problem at hand. This sifting and selecting process also applies to mental images that must be tied concretely to visual material in order to bring recognition and meaning. Art activities provide a very real way of establishing this mental imagry and building new bonds. Encouraging children to close their eyes and see a picture in their mind, then verbalize it and draw it, helps to clarify concepts and promote visual logic. If the child is ever to attain the ability to conceptualize, form visual analogies, and glean visual ideas from diverse data, the associative techniques must become so well integrated into the total learning style that they will, in fact, become automatic responses.

3. Visual closure. Children having problems with visual closure must be helped to focus their perceptions and attain visual form. Their area of difficulty lies in the inability to complete a form within a partially embedded scene; added to this is the fact that they are generally slow in perceiving. Remediation involves training to discriminate form, practicing scanning and focusing, employing the motor component through tactile exploration of objects, and help in retaining two-dimensional form from three-dimensional experiences. The teacher can accomplish this by working with simple geometric shape perception using real objects and pictures of the same objects. These concepts can be extended by matching symmetrical and assymetrical forms. This can be followed by figure-ground separating activities such as locating camouflaged items, following a line in a maze, finding all of the O's in a line of print, guessing pictures from partial exposures, and working with puzzles and dot connections. All of these procedures attempt to help a child who is hyperactive or globally inattentive to focus in on visual data and attain closure. A note that might be of interest here is that television is of little help to children with visual closure problems; since it in itself is a globally oriented medium, it does not aid a child in developing behaviors that require focusing, task attention, or visual analysis.

4. Visual Sequential Memory. Visual sequential memory problems involve objects, symbols, and time. The child cannot put his visual data together into a

meaningful order on the automatic response level. Children with receptive aphasia have severe sequencing problems; they cannot develop the habit of sequencing form and making it a part of their muscular system. When the nervous system has been damaged, the automatic responses fail heavily and often there is a negative inhibitor, or automatic use of the wrong response. We start to build sequencing behavior with familiar things that the child likes. It is acceptable to use cues, but only as compensatory techniques and never as real learning. Once again, games are useful here where the child must reproduce from visual clues a sequence of meaningful symbols. Training should start simply with the stringing of beads in a sequence, progressing to sorting of boxes, sorting materials, then to reproducing patterns from memory. Comic strips are excellent devices for sequencing pictorial ideas where the child can see the story unfold in a certain logical order. It is useful to aid the child in his own discovery of mnemonic devices that help him to remember visual data, but once again these devices should be recognized as compensatory and not as real learning. Many children with visual memory problems who cannot hold onto form over time also evidence reversal, transposition, and inversion problems and should be rechecked on primary concepts of body image, schema, and laterality before going on to higher types of remediation.

5. Manual Expression. The child who cannot communicate his ideas in non-verbal ways is deficient in manual expression. Much work was done by Kepart, Barsh, Vallett, and Frostig in this area, and most of it involves remediation for poor body image and spatial orientation. Impairment in this domain afflicts gross and fine motor control insofar as ideas and emotions cannot be expressed in terms of actions. The teacher must encourage children with this problem to pantomime an idea, play charades, and act out their feelings without verbalization. Much of this impairment in L.D. children is due to a certain amount of behavioral rigidity that comes about in reaction to fear. Many children with learning disabilities are aware of their difficulties and deeply ashamed of them; many are guilt-ridden in light of learning errors and feel themselves to be limited and stupid. Others have given up trying and either revert to childlike behaviors or become ultra aggressive. All of these behaviors prove to be negative and terrifying; they do not solve the problems but form a protective layer between the self and reality. Expressing oneself physically requires openness and positive behaviors that these children are unable to develop at the expense of the protection provided by their rigidity. The teacher is walking on highly charged ground here and must prepare to deal with the situation in a realistic and sensitive way.

SUMMARY

This brief account represents a synthesis of ideas concerning visual perception, information processing, and the psycholinguistic approach to the field of learning disabilities. The total learning profile of the individual learner was discussed, but the emphasis was placed on the visual domain as this has

traditionally been the realm of the visual arts. However, since learning is a total process, the verbal and manual components have been interrelated with the visual so as to present a more rounded approach. The learning disabled child is not *different,* any more than all of us are different; he is your child and mine; he is you and me. All of us in some way are afflicted with a learning disability, a developmental lag in some area of our perceptual or cognitive development. The difference between the adult and the child in terms of learning disability is that the adult has learned, somewhere along the way, to compensate for his disability, and we all compensate brilliantly. The child has not had this chance. Hopefully, through early identification of the problem, through remediation, patience, and awareness, he will learn the mechanisms that will take him through life. He will avoid bumping his knees; he will no longer write backwards; he will be able to jump off a chair; he will find his way in a crowd; and he will be able to create new worlds without fear. Help him.

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Art in the Community

As art arises from man's every day living, and belongs in his every day life, so the community is inseparably woven into all aspects of art education. Art should not be only a school activity, a school "subject," to be participated in and studied about during school hours, in the school building, and then forgotten about in one's "real" life outside. The art teacher should look to the community for every possible means of enrichment, and for deepening and strengthening all ties between the school art program and the community.

In recent years there have been numerous developments in community-school relationships in art education. Many means have been found to enrich the school art program through community resources, personnel, and cultural institutions; and many community organizations have developed distinctive art education programs.

Within the school, local museums and cultural institutions have contributed resources and personnel to the art program; artists-in-residence have been employed, and local artists invited as guest participants in the classroom; and the media: television, film, slides, and photography, have provided a special kind of enrichment. Outside the school, there have been numerous innovative programs in art education, among them: the storefront studio, the alternate school, the "art school for children," and the recreation department art program. If art is to become truly meaningful to society, it must become a valuable force in man's individual everyday living, and in the community, as well as in formal education. Ties between school and community can help to achieve this goal, and to make aesthetic experience a vital aspect of contemporary life.

Alternate School and Community Art Programs

For some children, the institutionalized setting of the public school, or the traditional private school, has been inhibiting rather than liberating. Educators and art instructors have periodically experimented to find freer and more open creative teaching situations.

This level of experimentation has recently dramatically increased, following the popularized criticisms of such authors as Paul Goodman, John Holt, Herbert Kohl, Jonathan Kozol, and Charles Silberman. It is reliably estimated that more than 2,500 "alternate schools" were in operation in the United States in 1972, and the number grows.

A summary of the approach of these schools to art would be as useless as it is impossible: each is an individual experiment, and the point is that they do *not* follow a set pattern. At the same time, they do share common themes.

These approaches are also shared by many summer cultural and art programs. These programs have arisen from contemporary interest in self-fulfillment by individuals, and in self-pride by ethnic minorities. They are organized in summer recreation areas and in the inner-city, often funded by such community programs as anti-poverty agencies, Model Cities, the State Councils on the Arts (now active in all 50 states), local departments of recreation and parks, and private foundations.

Despite important individual differences, certain approaches are shared by many of these programs. Foremost among these is the recognition that children must be reached at the point in time, space, and interest where they happen to be "now," at the instant they engage the art program. While this knowledge is not news to experienced art teachers in traditional schools, it can be more easily realized and implemented in innovative situations.

According to Susan Shipiro, director of the New York City Community Arts Workshop

> *The format of our workshops are informal as distinct from the 'art classes' usually housed in museums and institutions of learning because we find the formal atmosphere so alienating. We recognize that the*

desire for personal and communal growth amongst the people we serve is great. These aspirations are served best through the presence of our workshops in their recreation centers . . . or the hallways of their homes. We have developed a 'gypsy' style which makes us accessible to the people with whom we are working: i.e., from working out of a moving van to working in a specified indoor location.

Such projects are often organized with the cooperation of a local Housing Authority, Department of Recreation and Parks, church or community service organization. The point is: these alternate locations cannot be associated with the "success" or "failure" syndrome which surrounds even the most open art programs conducted within the traditional school.

Aside from meeting the children where they are, these programs operate when they can be most effective. They can avoid the 8:00 a.m. to 3:30 p.m. confinement of the traditional curriculum. Community art projects are held after-school, on weekends and evenings, and during the summer.

Another fundamental difference between traditional and alternate or summer art programs is their approach to the subject. They have no need to follow a "balanced" or formally "correct" series of studies. For example, a children's community workshop moved into a four-story brownstone building in a large urban community. The staff decided that the top floor should accommodate a ceramic program which soon became a vital element in the entire school's curriculum.

The school originally invited two ceramists to use the space, in exchange for conducting a pottery and sculpture workshop. This later proved so effective that the teachers became part of the paid staff. Children can now take three hours of ceramics at a time, and, according to one staff member, "It is hard to evaluate the total effect on all parts of the curriculum of the pervasive smell of clay dust in the school building."

This extended contact with an artist--in the artist's studio within the school--gives children a satisfying and stimulating direct experience with all aspects of art: aesthetic qualities; the continuous contact with works in progress; the chemistry of glazing and the arithmetic involved, as well as direct enjoyment of getting their fingers into the damp, plastic material itself. The school is now broadening its contacts with artists, and groups of children travel periodically to a print workshop in another part of the city. These arrangements would often be difficult to work out in the traditional school setting.

This program brings up still another quality shared by many alternate school or community art projects: a closer involvement with non-certified teachers. This involvement may take the form of inviting specialists to participate or involving parents in regular assistance as teacher-aids, as practiced by a cooperative nursery in a metropolitan community. There it is required that each parent assist with the class at least once a month. This means that parents with special talents can enrich the school's program in a real and natural way. A continuing series of evening dialogues between parents and staff assures

that parents are utilized effectively and not merely used as baby-sitters or clerks.

Using the streets and parks of the city to hold meetings is a still more dramatic form of community involvement. A pilot inner-city summer arts project extended over an eleven-week period and involved more than 15,000 contacts with the children and adults of the community. Art Experience Studios were organized in 15 locations with such diverse groups as the Housing Authority, the Department of Recreation, the local YMCA (which had previously all but abandoned its own cultural program), various churches, and the local Girl Scout Council. The State Arts Council provided staff and the local cooperating agency provided space and contact with the children.

The aim of this project was two-fold: to provide an enjoyable, 'hands-on' experience with the creative arts; and to encourage existing groups in the community to offer additional creative programs. It avoided a didactic approach.

The largest center was in the community room of the Housing Authority. This Studio handled approximately 50 children per day, and worked with anyone who walked in. It was staffed by two experienced art instructors, two Interns in Community Service provided by the State Department of Community Affairs, and half a dozen Neighborhood Youth Corps teenagers. Positive experiences were provided with a broad range of media: paint, clay, wood, collage, paper cutting, and related forms of expression, such as photography, mural work, music, trips to parks and beaches, and children's theater.

According to Phillip Danzig, the program director:

> *The Housing Authority Studio gave each child a comprehensive introduction to all the arts, visual and performing, with no artificial distinctions between the media. In addition, the children saw what was going on in Studios in other parts of the community and the rest of the community saw what the children could accomplish.*

The children attended a performance of "Cinderella" at a nearby college; walked to a local institute for a demonstration of Origami, the Japanese art of paper folding; and learned where to go for interesting pieces of lumber. At the conclusion of the summer, the children brought their completed projects to a festival held at the city park in the center of town. They had the opportunity to show off what they had completed, and they listened to the songs and dances learned by other children in other programs elsewhere in the city. Buttons, balloons, and food were distributed.

One project completed at the Housing Authority has a still more lasting result, and indicates the potential of alternate and community art programs. The children were especially fascinated by jumbo silhouettes—tracing outlines of their friends on large sheets of brown wrapping paper. This became the basis of an activity which lasted most of the summer. First the children went outside, and began to trace each other in chalk on the paving material of the playground outside the community center.

The next step was to obtain permission to draw full-sized figures on the

walls of the apartment buildings, and to paint these in with permanent, outdoor paint. This was carefully supervised, and the children learned that when you become a "muralist" in a public place, many people are interested, and your full choice of colors and subjects must be limited. This mural is still visible two years later, and is admired by the children's friends, parents, and neighbors.

Other projects of the Inner-City Summer Arts Program were a pre-school music program designed to improve the level of music achievement based on the Kodaly method of sight reading; painting with an instructor trained under a noted art therapist; a Children's Afro Arts and Crafts Project emphasizing the arts, crafts, songs, and dances of Africa; and a Children's Photography Project based on photograms and the use of Instamatic cameras.

The approach used in alternate schools or in community art programs contains little which is absolutely new or unique. The philosophy may be child-centered, perceptual, experiential, or artist-as-model.

What *is* unique, however, about alternate schools and summer art programs, is their flexibility as an experimental, innovative concept. This permits meeting the child where he is, when he is ready, with activities which are not rigidly established in advance. Such flexibility encourages the emphasis, even over-emphasis, on a few simple aspects of the aesthetic richness of the particular medium—an emphasis which in the hands of a sensitive and joyful instructor can make the child's early experience with the arts the magical experience it deserves to be.

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The Art Museum

The art museum can serve as a resource center for programs in the school community; in the form of loan exhibitions and materials, visits by museum staff to the school classroom or assembly, and workshop programs for teachers. But the museum class visit has been and still is the most frequent link between the school and the museum.

Yet something has been lacking, for evidence is quite clear that after many years of museum tours, there has not resulted a large number of responsive students and elementary teachers capable of encountering art in a direct, imaginative, and personal manner.

What then have the museum tours accomplished? For the most part, adults have preached from the lofty pedestal of what adults term "art." They have foisted upon children the things adults think they should know. This is indeed repression, of the kind that breeds passive acceptance on the surface, but leaves the real self underneath full of resentment at the imposed dullness. Many art curators today still believe in what one could call the "osmotic/proximity theory": Enter the front door, pass through the galleries, learn by proximity; listen to the words of a tour guide, stop and stare, learn by osmosis and exposure. Evidence from a decade of research into the dynamics of learning has shown that this is not the way it happens. Adults simply have not engaged students in enough serious adventures with imaginatively creative and critically aesthetic experiences.

It is not enough for museums to expertly display their art. Children are not particularly impressed by creative lighting. Somehow museums must make the art reach out and touch the lives of even the youngest visitors. "Art which is not experienced surely dies."[1] But the experience is not intrinsic to most art works; it must be inspired by stimulating the visitor to use his entire being to look creatively. How this might be accomplished should be of immediate concern not only to museum officials but to citizens and educators as well.

Today's museum attempts to make itself valuable to the largest possible audience while maintaining high standards—no small or simple task. In these days, relevance demands that the museum serve the needs of all, rather than only the few for whom museums traditionally have been an occasional experience. It

must now let those who might not otherwise be there, know that it is their museum, too.

For the connoisseur, the museum must offer detailed historical and technical studies on each object in its collection, and provide a storehouse rich in research materials. For the layman, it must present displays and programs which are a source of gratification and provocative survey of the history of man and his achievements. The museum must be more than a treasury of unique objects: It must be a panorama of man's aesthetic and intellectual evolution.

The goal of museum educators and those who use the museum as a community resource and an educational tool is to facilitate learning, to stimulate an excitement in discovery, and to accept willingly the change that is inevitable in growth and knowledge.

One of the difficulties which museums must face is the tendency of the public to regard anything that is in a museum as a curiosity—something that is no part of daily life; most people visiting museums do not stop to consider that these same pictures once hung on the walls of houses as elements of decoration or as experimental expressions in media. Museum personnel are realizing that they must create an environment in which the relationships between art and life may be collectively explored. They must deepen their understanding of the cultural, social, and historical perceptions of this new audience which is generated by the new technologies: film, color slides, electronic television cassettes, and the new methods of reproduction. All concerned with art education must overcome awe and self-consciousness before original works of art, an attitude which has blinded them to the valid educational use that can be made of superior reproductions, copies, and replicas. They must become aware and sensitive to how children create art and how they feel about works of art.

The selection of art works to be shown to children should be made carefully. It is helpful if children are shown at least some works which have something in common with their own work. They should be able to find some similarities in color, shape, line, organization, or subject matter between their own work and that experienced in the museum.

Art appreciation should spring from a lively curiosity, an awareness of and response to, the art works of others. Whether a work of art is from his own generation or a past age does not really matter for the child, as long as his interest is alive. It is pointless to deal with specific studies that are totally unrelated to the child's experience; the study of art as history should be reserved for a more academic stage of education. Art appreciation should be directed toward enjoyment of whatever is beautiful and meaningful just for its own sake. This can be accompanied by satisfactory answers to questions that may arise about works of art, artists, or techniques, as children view particular works.

Art education should mean two things: "Such education of eye and hand as shall give each individual the power to create for himself something of beauty, and thus find his own means to express his imagination and emotion" and "The training of the eye to see and the mind to understand the visions of the artists

and the adventures of the craftsmen." There should not, however, be a rigid separation between art as something one creates and art as something one contemplates. In practice there should be an interacting relationship between the two: making a painting of one's own and responding to a painting made by another person.

The art tour or gallery talk which inhibits creative expression and stifles spontaneity must be replaced by a program of personal involvement which allows for adventure, arousing an eagerness to work with art materials, stimulating a receptive and responsive approach to art objects, and increasing visual awareness and sensitivity. The museum must assert itself in the belief that art is a vital and civilizing experience and a personal experience, which shapes and enriches man's life. The art educators must meet the challenge of the relevance of the museum visit for the elementary child. The museum can be a place for the joy of discovery, the expanding of the child's mind and feelings, and the glow of personal revelation.

POSSIBILITIES OF A MUSEUM TOUR FOR ELEMENTARY CHILDREN

The lines of school children always seem so insignificant and lost in the often grand, neo-classical space of art museums across the nation. Do the children see the art which exists in these environments of granite and marble as a collection of remote, hard-to-understand objects? Or will the museum visit become for each child a wonderful and expanding experience?

A field trip gives the teacher an invaluable opportunity to observe her children as they respond to someone else in a situation outside the classroom. Hence field trips to an art museum should not be looked upon by the teacher merely as a way to break the routine or as a chance to have someone else take over. Each field trip should be seen as an opportunity to augment the curriculum and to lend another kind of experience to the child's education. The teacher should have some idea of what to expect before hand. She should discuss with museum educators her own objectives and how she will be able to relate the visit to what she is trying to do in the classroom. Ultimately the effectiveness of any field trip will depend upon the teacher and what she does to expand the possibilities of creative looking which in an hour or a morning at an art museum can only just be sparked.

Art museums are as varied in kind as they are in content, but all art museums can provide an environment which specifically encourages children to look creatively. In so doing, each art museum can become a valuable resource for art teachers and classroom teachers. The tour framework already exists in many art museums. Too often it is not being used effectively. The tour should not be structured as a didactic exercise designed to impart bits of information but rather as an inspiration to creative looking and to encouraging the kind of perceptual awareness which may then be applied to a bus ride, a walk in the country, or the classroom.

The National Collection of Fine Arts, Smithsonian Institution, in Washington, D.C., has developed in its "improvisational tour" for elementary school children just such a creative experience. The tour has been identified as "improvisational" because it uses improvisational theatre techniques which it adapts to the art museum situation. Every tour deals with learning to interpret and to integrate at least some of the images which the eye receives. Yet, no two tours are alike. Their differences depend upon the particular group of children, the trained volunteer leading the visit, and what the teacher has requested in the way of a tour.

Looking creatively is dependent upon stimulating the responsiveness of the senses. An introductory or warm-up phase of the tour is designed to awaken the senses and to establish a conscious awareness of self. The tour leader wants to make each child feel immediately that magic, imagining, and pretending can actually happen in a museum. To these ends she might ask each child to pretend to walk in soft gray mud; on egg shells, on smooth, slippery ice, and then through thick, bright green paint. She might then ask each child to reach out his left hand, to squeeze it into a very tight fist, and then to gradually relax his fist. As their hands begin to loosen, the children might pretend that their fingers are the petals of a flower unfolding. The tour leader then might ask them about their flowers–what colors they are–whether the petals are thick or thin, skinny or shiny. She might have them imagine that it is a hot quiet day and then a windy day. Then turning to a richly textured, subtly colored abstract painting nearby, she could ask the children if they see any flowers in the painting–or the color of their flower and the shape of its petals.

Or the children might cover their mouths and walk around just looking at each other's eyes and noticing the variety of colors, shapes, and expressions. The tour leader could explain here that in a museum they must learn to touch with their eyes since they are not permitted to touch the art with their fingers. They might look into the eyes of Catlin's portraits of Indians and discuss just from the way the eyes look how the person might have felt as Catlin painted his portrait.

Especially with young children, much of the tour is involved with physicalizing the shape and content of painting and sculpture. It is when young children are physically participating in an activity that their minds are the most apt to join in.

At a suspended stainless steel moving sculpture such as George Rickey's *Twenty-four Lines*, the children could walk around the sculpture looking at it from a variety of perspectives. All together they might blow on it. They might imagine how it would feel to touch outside on a cold day and how it would move on a windy day. The tour leader might then stick them together at the shoulders with magic glue and ask each one to make his body become one of the blades and to move (still stuck together) the way the blades are moving. In this way the children could begin to comprehend the kinetics and space of an attached moving sculpture. Opening and closing their eyes hard in front of one of Gene Davis' large stripe canvases they might explore another kind of motion.

At an impressionist painting like a John Twachtman snow scene, the tour leader sometimes passes around a magic potion which she asks the children to drink to enable them to shrink to the necessary size to enter the painting. Then as they pretend to walk into the painting and follow her up the snowy road to the house they talk about what clothes they would be wearing; how hard it is snowing; how the snow feels as it hits their faces; how deep it seems; what smells they can discern; what noises they hear. When they have returned to their normal sizes again, the tour leader might hand each a child a square of black paper punched with a tiny hole—cameras which they will use to photograph details of the painting. After she lets them photograph for a while, she might ask them each to describe what they see through the tiny hole. In this way the children gain some understanding of the multiplicity of colors, lines, and shapes which work to create impressionist canvases.

To get the group involved at a painting such as Thomas Moran's *Grand Canyon of the Yellowstone*, the tour leader might conduct a "Yellowstone Symphony." First she asks the children what sounds they hear as they look at the painting. The responses might include: a tree falling down a mountain; the rush of a waterfall; the wind in the trees; a boulder falling into the water; a bird singing; a gunshot. She then asks each child to actually make the sound he has heard, and she conducts the group together as a magnificent orchestra of sounds. This could happen with equal success in front of a more abstract painting such as a Stuart Davis or a Paul Klee.

As they follow the tour, it is important for the children to be aware of the spaces through which they are walking and how these spaces make them feel. The wood of the bannister railing, a plaster wall, wrought iron trim, marble stairs, and their own faces may be used as collage of comparative textures which the children may actually touch. The tour leader often asks them to touch the different textures and to think carefully about the way each feels—the grain, temperature, resilience, etc.

In the course of an hour each child is asked to become actively aware of his senses and to use his senses to respond to art works. Possible interrelationships of colors, shapes, etc. are suggested. Each child is encouraged to become part of a work of art and at the same time to stand back and examine that work of art. He is shown that he can bring his own environment to bear upon the experience of looking at a painting. The attitudes stressed here are intrinsic to the study of art at any level. At the same time they are part of the fabric of a thoughtful existence.

The child is introduced to this way of looking at art through his own world of magic, pretending, and imagination. Hopefully through this experience he will see that the process of learning does not need to destroy this world for him—that the world of imagination and fascination can even become a way to understanding.

The experience of creative looking such as it has been presented does not need to be limited to an art museum; it may be extended and elaborated upon in many ways. Only then will the museum experience have been truly useful.

The tour is one way of reaching children. But tours are not available to many children who come to the museum on weekends or with their parents. These children should not be ignored. The exhibits as they exist in most museums are a bit difficult for the young child to experience without any preparation. Recognizing this problem, some museums have designed a room or gallery especially for elementary school age children.

To be effective the children's gallery should not be a mini-adult museum; a playground; or so completely automated that button pushing displaces any other kind of experience. It should be a thinking, imagining, dreaming room; a place where children may go to discover the art of looking in such a way that they can apply their new found experience to exhibits in the rest of the museum.

The overall effect of the Children's Gallery at the National Collection of Fine Arts is designed to be an experience in color and light in motion, rather than an analysis of the properties of color and light. The child is encouraged to feel the qualities of color and light in motion as he steps through a dark environment, defined by light sculpture and pools of color, and emerges in a luminous airy world of floating letters, shimmering mylar balloons and bold painted stripes.

A sculpture garden area combines natural materials of many textures with a variety of art works, all of which may be touched to be understood. It is hoped that through this experience children will learn to touch visually where "please don't touch" signs exist.

A forest of discover boxes hold bits and pieces of worlds past and present: a freeze-dried rattle snake, a geode, butterflies, a Kachina doll, etc. The contents are meant to be enjoyed visually for their myriad colors, shapes, and designs. As the child wanders among the boxes and looks at the encased objects from many angles, perhaps he will see that qualtities found in art are not limited to painting and sculpture. That art is everywhere—if we will just take the time to let our minds and bodies explore. The exhibits in both areas change periodically.

Too often people are more interested in the name of an art work or in the artist than in the nature of the object. To prevent this tendency and to encourage imagining there are no labels in the room—only quotations from Richard Wright, Walt Whitman, Lewis Carroll, D.C. students, and others. The words, themselves art, may lend another dimension to the process of dreaming, thinking, and imagining for those who wish to read.

As the child crawls out through a circle cut in the door his body must become a bit round to enable him to get out. By rounding his body to crawl through perhaps he will better understand the nature of a circle or sphere. The child's experience in his gallery is designed to make him more keenly aware of the texture of the floor beneath his feet, the space around him and the multiplicity of exciting things which are part of his world.

It is important that the young members of the community, as well as the adults, share a vested interest in their museum. In addition to tours and a children's gallery, an art museum might want to plan other programs for children. On certain days of each year the museum might invite children to participate

in selected art projects. Or they might occasionally be given the opportunity to watch artists and craftsmen at work in the museum. Such activities would give children a first hand notion of the process involved in creating an art work. Process in art cannot be adequately described; it must be seen and experienced to be understood. In cooperation with the public schools the museum might also choose to display outstanding children's art work. Through such representation the children involved would surely come to identify the museum as theirs.

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The Storefront Studio

When one recalls the environmental poverty of many schoolrooms, especially in the city ghettos–the high, antiseptic walls, hospital-like, within which the children are held in rigid silence behind their separate barriers of fear and no-English and shame–then the crime we are perpetuating against children seems enormous. The worst victims have been children of parents too poor or ignorant of their rights to demand anything else. Needless to say, the education of the disadvantaged attracted minimum attention in the past, and now the urban overpopulation crisis finds us wanting.

The many experimental centers blossoming in disadvantaged neighborhoods in recent years have been fruitful with innovative ideas. Their programs provide practical inspiration to work toward a reorganization of our school system. They have proved that art education can play a positive role in the total education of poor and aliented children in our affluent society. The child who is encouraged to create in the various art media is often transformed from an unreachable, withdrawn, nonverbal individual into a student ready and able to receive other types of learning. The multisensory experience seems to help these children adjust to a variety of stimuli in the objective world, as well as lifting their spirits to the point where they are able to take on the difficult tasks of reading, spelling, and mathematics.

The storefront studio is one form which evolved out of these various innovative community art developments. As the term implies, the community art studio is located in vacant commercial buildings, or parts of them, directly in the midst of the community it is to serve. The studio offers children, youth, and adults the opportunity to explore art expression in various media, to receive instruction, to experience works of art, and to display and share their own art creations.

Storefront studios came into existence because of the failure of the structured, rigid school system to provide meaningful education to urban poor children of mixed races and cultures. Many public school teachers, finding alterations impossible in the giant organism, turned to the streets of the community in order to find and set up new educational conditions as ways of reaching the children. College professors looking for placements that would inspire prospective teachers, looking for more informal methods of teaching,

more relevent educational content, were enthusiastic about the storefronts and sent their students to work in them. Then there were artists, leaders of racial factions, or other cultural groups in search of ways to bring their children a sense of success in educational ventures as a change from the constant failures they experienced in schools.

That storefronts have given administrators, hesitant teachers, and uninformed parents opportunity to observe alternate methods of living with and teaching children can be cited as a major contribution of the storefronts to the total educational complex. Conditions, and the results from the storefronts, have sufficiently impressed them to cause them to make experimental alterations within the regular schools in the form of mini-schools, alternate school programs of all kinds, and the open classroom itself. Such notions as free mobility of students' activities inside the school and outside the schools have high and equal validity; use of neighborhood resources in the form of personnel (paraprofessionals, student aids, artists), and materials (found objects, local assorted contributions, multimedia, ehtnic crafts) have become commonplace in new informal programs.

Museum directors have also had much to learn through these models, with the result that they made many efforts to bring the museum to the ghettos in terms of lending works of art and personnel. They, too, have altered many of their internal programs, modeling them along the more informal techniques of the storefronts.

While storefronts by themselves have not caused the breakthrough in institutionalism, they have indeed made a very considerable contribution.

Following is an example of the significant contribution the storefront studio can make to an urban community.

The community was mainly Puerto Rican and black; the children were mostly preadolescents, with a sprinkling of younger ones. They came in droves, 150 a day all summer long. The program became part of the neighborhood life, with parents and older siblings dropping in constantly to see what was going on. Many of the older brothers were in the delinquent category, but nothing was stolen. There was no robbery or vandalism. The storefront became a source of pride, racial identity, and personality development.

The children had access to many art media. In the afternoons, films were shown in the basement. There were shorts about Africa—dances, music, customs, wild animals—nature and science films, and art appreciation tapes. The children also made films of their own. Some were TV-influenced stories, such as Indians attacking white settlers or African tribal war. Mostly the children did their filming in the lots surrounding the storefront, where the stones and rubble of torn-down buildings provided exciting locations for the action.

Some of the children worked three hours a day or more, for many days in a row, on a single piece of work—an experience in depth. The mood of the studio was free, untrammeled, and noisy. There was, however, a sophisticated structure underlying the fluidity and permissiveness. Important elements were: no

humiliation, no coercion, mixed age levels (the older ones proudly advising the younger and each learning from the other), limited peer group or gang problems, the long hours the children were allowed to spend in the building (they were waiting for their teachers in the morning and had to be pushed out at 4 p.m.), and the open house atmosphere that made the whole community welcome.

The progress of work in all media made it clear that these children who were coming to the experience for the first time, with little or no art background, could deal with elaborate ideas provided the instructors were courageous enough to let them handle, digest, and assimilate into their own styles and moods.

The art appreciation program was highly rewarding. The children touched, held, stroked, and took temporary possession of the African sculpture; it was a warm emotional experience. They seemed to associate with the objects as with old friends. There can be no doubt about the psychological, ego-building value for black youngsters of this contact with great works they recognized as coming out of their own cultural heritage.

The reactions of the children to reproductions of great art were recorded, both in groups and singly. The tape recorder was in a sense the key that opened the doors of their minds. They were eager to hear their voices played back—another way of finding their identity. After hearing themselves on tape, they were able to organize their thoughts better the next time and to improve their delivery and choice of words. There appeared to be no fundamental difference between the reactions of privileged children in Ethical Culture schools and these ghetto children. They associated the paintings with events in their own lives and with bits of history they knew (Assyrian horsemen became American Indians for one boy), and even were able, after a short exposure, to look at three reproductions of horses from different civilizations and develop related ideas about them. A shy Puerto Rican child who could not speak English ran off to bring back an issue of *Life* magazine and point out an illustrated article on Egyptian art after seeing the reproduction of Tutankhamen.

Close ties were developed between the storefront studio and the schools. School officials were informed of the growth and development of individual students in the studio, so that they could continue to encourage the unfolding of the individual person. Children who found they could express and create in art, gained new incentive to accept guidance in their classrooms. An example was Jerry. He was two years behind in school, but in the storefront studio he proved to be a very intelligent child. The studio directors contacted the school, to gain cooperation in encouraging Jerry's abilities and enthusiasm which had been brought forth through his work in the storefront art program. School and storefront, thus, worked closely together to guide and inspire as many of the children as it was possible to reach.

Projects of this kind seem to make headway in meeting the needs and stimulating the creativity of urban disadvantaged youth. When a child from a racial or ethnic minority has had nothing but verbal failures in school, such an opportunity to show intelligence, to develop a feeling for relationships, to be

adequate, can make all the difference in his future development. Similar programs have been developed by settlement houses and community health centers. Professional art teachers, as well as artists and laymen, become more and move involved.

Storefronts have become a general movement spreading through small neighborhoods of the inner cities throughout the county.

Many were begun by white volunteers. The poor had little time or funds to do volunteer work, but as funds became available to pay salaries in established programs, volunteer and generally white teachers were increasingly replaced by members of the racial and ethnic groups from the community in which the storefront is housed. Many of the teachers now in storefronts, and the directors, were formerly aides who have gained sufficient experience to now manage, lead, and develop programs. Storefronts have, therefore, in addition to their other contributions, been decidedly an important influence in teacher training.

The difficulties which surround these establishments are perhaps instrumental in keeping them vital. The creation and continuance of storefronts take the cooperation and passionate dedication of many at all levels of the economic scale, living inside and outside of the ghetto. They need also the continued support of the local government and funding agencies. Because storefronts temporarily occupy buildings in urban renewal centers, they must find new homes every year. They have to be recreated from scratch every year in a new locality. Loyal supporters, adults and children alike, must physically create a totally new environment, explore the resources of a different community, and set out to make new friends in a unique locality.

In each new place, novel challenges to the education curriculum arise. One year the studio just described inherited a garden behind its store. That year, many of the art activities centered around growing things, arranging flowers and plants, making containers for them, looking at historic architectural garden landscapes, evaluating parks in urban centers, city planning, etc.—even eating things that were grown. This was a far cry from the cowboy and Indian natural movie sets in the rubblefilled lots of the studio's second year—or the elegant, vast surroundings of the third year, when the children were constantly on display in the downtown area and when their concerns featured exhibitions, display techniques, demonstrations, and workshops for interested visitors.

If storefronts hold true to their nature, it will be the concerns of the poor, the street and community, plus the changing interests of the children, which will articulate the curriculum. No one can predict what form they will evolve, or if they will survive. It is possible that since the schools are now changing so drastically in their activities, the storefronts will become obsolete. On the other hand, there is much evidence that there is still much to expect in the way of innovations from them, both as extensions of the school and as free-wheeling independent dreams, manufacturing places which capture the imaginations of children and their teachers.

Several potentialities are:

Children may gravitate to them when school is not in session.

They may work in conjunction with schools to become specialized in some branch of the arts which is not possible to include in the school because of lack of personnel or space (i.e., special work in photography, films, crafts, drama, etc.).

Storefronts may become studios, to be used by specially dedicated children who wish to pursue work on a private basis.

They may become places for working as apprentices to artists or artisans; places for smaller groups than may be possible in schools, working together; places for vocational training (sewing, cooking, commercial art, drafting).[1]

Storefronts have, and continue to have, the vital ingredients to teach and serve the children, educators, and the community. In the brief years of their existence, they have proved to have positive effect. Those participating in the storefront activities have experienced a powerful sense of self-determination, impossible to come by in our regimented, mass institutionalized society. Storefronts have been breathing places—places where one could do what one wanted, not what one was told to do. They have been places where one felt at home, where one was not afraid to try to learn or to ask questions or to be accepted as one is.

Almost any group of dedicated persons with ideas can start a storefront, and should be encouraged to do so. To attempt to absorb them into the mainstream of the institutionalized school might be a mistake. They should continue to be independent, fly-by-night, extremely versatile, small and intimate, surviving in the forms which spring from the needs, and ceasing to exist when that need is supplanted by a more urgent one. They should continue to be self-made learning centers whose basic goal is to explore and give expression to talents and the uniqueness of individuals and groups. " . . . the idea of art as a way of life and a way of education still remains a noble professional aspiration."[2]

Storefronts may assist in attaining this goal.

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2 *Ibid.*

The Art-in-the-School Program

The entire community—physical and personal—should be considered as part of the educational system of any given area. The alert and sensitive teacher should continually ask: What assets does this community have, and what persons can be found in this community, which can significantly contribute to the intellectual, social, and aesthetic growth of children? A community is often rich in potential for enrichment of the school art program. Historical museums, art museums and small galleries, a college or university art gallery, significant architectural examples, such as sensitively designed contemporary buildings, new-Gothic churches, Victorian houses,—all of these offer possibilities for a more vital art program.

Local museums and galleries will often work with a school art program, lending visual materials, providing a guest speaker, or arranging for special visits.

One needs also to search out the artists of the community; many would be glad to visit a class, give a demonstration of their way of working, or show and discuss some of their work for a class.

The sensitive art teacher is continuously searching for ways in which art which is embedded often insignificantly in a community, can give enrichment and meaning to art in the classroom.

The Art-in-the-School program of the Docent Guild of a small city's fine arts center, represents one such community involvement. This cooperation includes several dimensions: the school system's cooperation in assisting in coordinating the programs; an extensive training program for Docent Volunteers; the docents' commitments to the aesthetic education of children; the cooperative funding of the programs; the cooperation of classroom teachers; involvement of other instructional departments in the school system as well as other community organizations; related art activities under the direction of the art consultants; and the utilization of the facilities and staff of the local art center in furthering the programs.

One stage in the Docent Guild program involved two groups in the school system—third and sixth graders. All aspects of the programs were cooperatively

planned with the art supervisor, who was directly responsible for the programs.

Funding for the Docent School Programs was a cooperative venture between the school system and the Docent Guild. Many long but rewarding hours of work went into the presentation of a Craft's Festival by the Docent Guild of the Fine Arts Center for the explicit purpose of supporting the school art programs. The Crafts Festival itself was a major educational contribution to the community. Thousands of school children and adults toured the two-day show, many seeing for the first time highly skilled craftsmen at work. The crafts ranged from local quilting skills and the making of corn husk dolls to museum quality jewelry demonstrated and exhibited.

The school programs began in the fall and continued throughout the year as Docents visited the schools for discussions of art with the children, and as buses brought groups of children to the Fine Arts Center to view exhibits planned and installed specifically for the programs.

Concurrent with their visits to the schools, and the conducting of museum tours, the Docents were involved in a required training program throughout the year. This program involved the understanding of children and their art, involvement in media workshops, and art appreciation lectures. Outstanding people in these fields are pulled from the local community, colleges from over the entire state, and often beyond. The training programs were planned by the educational director of the Docent Guild and the art supervisor of the school system. The roles of teacher and learner were constantly interwoven into the activities of these community-school volunteers.

The third grade is often the level at which children study the community and the area in which they live. The schools correlated the arts with a particular emphasis to infuse community studies with an awareness of the aesthetic and humanistic dimensions of a community. This particular correlation involves the third grade classes, the art and social studies departments, and the local historical society, as well as the Docent volunteers.

The program was oriented to the concept that art is an expression of the individual, with particular emphasis on the fact that artists often speak of the things they know best—their own home or community being one of them—and that the children, too, can sense and respond to their own community and personal evnironments. One particular part of the program was developed through a booklet given to each child; volunteer docents then visited the schools with large 24 x 36 colored reproductions of the individual prints in the children's booklets. Two or three prints were discussed at each visit—the purpose of the discussion being for the children to react personally to their own environment. A set of slides of local scenes very similar to many of the prints was made available for the classroom teacher's use at any time. For instance: a cloudy sky over a local Gothic-style church was compared to an El Greco; a view of a town and surrounding mountains taken from a mountain was compared to Van Gogh's "Starry Night"; a child holding a cat was compared to the same

subject sculptured by Zorach. A total of 18 prints were studied throughout the year.

The second phase of the program involved the cooperative planning of the Art and Social Studies departments with the historical society. A special exhibit depicting a typical early pioneer home in the region had been set up. The exhibit concentrated on the crafts of the period and how they grew from human needs. It was a delighted group of youngsters who watched the shuttle fly on an antique loom while a spinning wheel and finished weaving were there to see and touch. Each child was given a "Pioneer Living" booklet which could be used for group follow-up or individual reading. The same docent who visited these children in their classroom served as their host at the museum. An exhibit by a local artist (different each month) reemphasized the aesthetic aspect of the program at the museum.

These third grade children learned that there is more to a community than the study of city hall. They learned, saw, and appreciated the fact that artists speak of their own lives and communities through their art experiences. In classroom art experiences children were given the chance to express their ideas "just like an artist." Finally they also saw the humanistic side of community development in the exhibits of early crafts and life styles in the area and in local artists' works.

The sixth grade Art-in-the-Schools program involved direct exposure to the visual arts from both contemporary and historical aspects, with emphasis on aesthetic response and visual literacy.

The school system purchased 25 original paintings by local artists, and graphics by national artists. These paintings were taken to the classrooms by the docents to be discovered and discussed by the children. The children were asked how they felt about the colors, shapes, etc. These elements were considered as things in themselves before discussion moved to what the artist was saying. "Does a color say something to you?" the docent would ask. From these aspects the discussion is led into the entire picture presented. If it is realistic, what is it telling you? If it is abstract, why is this the artist's choice? The painting as a symbol was discussed. The paintings and prints were left in the schools for several weeks for the children and staff to enjoy.

The second phase of the program was a museum experience. Because the local fine arts center has an outstanding collection of Mediterranean artifacts and because it related to social studies, this was made the focus of the museum visit. A student study guide developed by the Docent Guild and the school system was given each child before he attended the exhibit.

These programs were then extended into neighboring school systems through the efforts of the Docent Guild, bringing art experience into many systems which have few or no art personnel.

The Artist as a Resource

To utilize the community as an artistic and educational resource to its ultimate capacity is a great challenge for most art educators today. There have been, and will continue to be, a considerable number of community artists functioning within the educational program of many schools.

There are, however, some problems that arise whenever the subject of the artist in the school is discussed in educational and artistic circles. The problems usually emerge from a lack of understanding of the roles that can be most effectively played by each party. The artist should never be viewed as a replacement for a teacher or as a substitute for an on-going art program, but he is often asked to serve in that role. An art teacher, on the other hand, should never consider himself as the know-all, see-all and do-all of art within the school, but many often act as if they were.

In many cases, artists have been placed in a school setting without knowing what function they are to serve. Far too often a school accepts an artist-in-residence without carefully considering how that artist might best function to augment the on-going program. Of course, it is assumed that there is an ongoing program to build upon. Artists often develop their own mental sets about their role—which are often the opposite of what the school is and stands for. Many teachers consider the artist as a threat to his educational kingdom, while many artists consider the school to be a repressive, anti-aesthetic, administration-burdened environment in which art can barely survive. In most instances, both of these counter-conceptions begin to change as both artist and teacher search for effective ways to bring the most meaningful art experiences to students. It is the students who often do the most to dispel the suspicions and make the experience work. In other cases, the differences between the school and the artist are not resolved, resulting in unfortunate educational experiences with art that leave the student with confusion and frustration.

There are many models that now exist illustrating how the artist can effectively function within the school. The U.S. Office of Education and the National Endowment for the Arts have sponsored an "Artists-in-Schools" program for the past three years. Project Arts IMPACT[1] has utilized artists within the development of its art-centered curriculum in five school districts:

Glendale, California; Eugene, Oregon; Troy, Alabama[2]; Philadelphia, Pennsylvania; and Columbus, Ohio.[3]

A number of helpful suggestions about the utilization of the artist in the schools is contained in a CEMREL publication called *The Artist and the School,*[4] which is an assessment report on the Artists-in-Schools program which occurred from June 1, 1969, to September 1, 1970, in six school systems throughout the nation. It concludes:

> *The school systems in each of the six cases easily adapted to the working pattern of the artist and provided a supportive base from which he could function. The implication is that schools can adapt to differential types of staffing and can overcome the barriers which certification seems to imply. As indicated by the case studies, they also can adjust and alter their organizational patterns to encompass the models presented in this report without reorganizing the whole school system. The content of the current art programs can be broadened to include those areas in which professional artists work–diverse areas such as enameling, sculpture, and watercolor painting were interjected into the art programs at the site schools. And the available physical resources can be utilized and expanded to provide an appropriate setting for such a project. The examples of all of these changes can be used as guidelines for replication in other school systems.*

If the school is to provide a well-rounded, relevant art program to its elementary students the community artist should be considered as an essential part of that program, both within the school and in the artists' own environment.

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3 ———, "Columbus Arts IMPACT," *Today's Education,* National Education Association, Washington, D.C., November, 1971, pp. 20-24.

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Art in the Recreation Department

Some cities and towns have exceptional recreational programs and facilities with qualified personnel, making it possible for them to offer excellent and varied programs of art activities. Others are restricted by lack of monetary support from taxes, by the distant relationship among the different agencies involved, or by differing points of view on the part of their boards, directors, or staff.

The recreation department can do much that is valuable in art education, if it can hire art specialists, part-time or full-time, who realize what can be done with recreational programs in art, and know how to go about doing it. This art specialist must be creative; he must have had experience with all age levels; and he must be able to foresee the possibilities in community art programs.

What really can be done in the recreational program to enrich the lives of elementary age children during their leisure time? Above all, "creative" work in art. Despite the fact that this word may have been overused by teachers, it must be stressed in regard to the recreational program, for the arts and crafts classes in recreation departments can too easily become only a pasttime activity emphasizing manipulative skills. The child should enjoy what he is doing, but art in recreation should also develop his expressive and creative abilities and further his awareness.

What is the role of the art educator in regard to the recreational program of the community? He can form a close relationship with the Park District and Recreation Department, offering his directions and suggestions and his guidance in keeping the projects creative and worthwhile. He may even wish to offer his instruction for some of the classes. By his interest and thoughtful leadership he can take the initiative in assuring the quality of the art program.

The most common and popular classes generally offered by a recreation department are the arts and crafts classes, usually given in the afternoon after school hours and on Saturdays. These classes can be planned so that children have an art object completed by the end of each class session, so that they have something to take home each time; or they can involve a longer period of time,

for example an eight-week project in Making Animated Movies. The use of a variety of media can add interest to these classes.

Large recreation departments usually have several facilities where such classes are held, but schools and municipal buildings can be used instead. Summer arts and crafts programs are often held in camps; sometimes they are planned in cooperation with school districts. An example is that presented recently by a suburban recreation department in cooperation with the local elementary schools. In a Summer Cultural Arts Workshop, elementary children became involved in a new program concept in which they shared experiences in music, dance, dramatics, and the visual arts. The program concluded with an open house at which students presented demonstrations and final productions.

Recreation departments can offer big, cooperative programs in which students work together on large projects, such as the design of totem poles constructed from old telephone poles and other materials. They can concentrate upon improving the neighborhood appearance and inspiring children to become aware of their environment and responsible for enriching it, by creating their own individual designs for decoration of the city litter cans, painting murals on outdoor walls, or a similar project. Some activities can emphasize the ethnic backgrounds of children, encouraging them to express ideas relating to their individual cultural heritage.

Another activity which recreation departments or any community group can sponsor is the art fair, at which professional and amateur artists and children of the community can display their works. Such a fair or festival of art can feature demonstrations by artists and children at work, music and dance combined with the visual arts, and exhibits, community organizations, schools, and clubs can cooperate in such community cultural events. In addition, children's work can be exhibited in local banks, restaurants, stores, and offices.

There is much that can be accomplished through art in the recreational program. It is the art educator who must assume much of the responsibility for seeing that such programs are creative and meaningful to the children, and that they offer the best possible art experiences.

The "Art School" for Children

Another possibility for providing art education for children outside the formal school program, is the "art school," or special project, sponsored by one or a group of interested institutions: the schools, the art museum, private foundations, corporations, and individuals. Such community "schools" can provide vital art experiences and instruction through any number of approaches and arrangements.

One example of such a community program is the Children's Art Carnival, in a large eastern city. It is essentially an "art school" sponsored by an art museum. Percentages of its funding come from the museum, private foundations, interested individuals, and corporate supporters.

The Carnival maintains a flexible format which enables it to grow and expand its program naturally, according to the needs of the young people who attend. The program began by offering instruction in painting, clay, collage, and three-dimensional construction, and has expanded to include instruction in animated filmmaking, regular filmmaking, still photography, printmaking (etching and silk-screening), figure drawing, and sewing.

Those who conduct the Carnival believe that the child who is allowed to begin to discover himself and those things that are related to him has a potent tool for education. They feel that the key to a true education is to teach the child to teach himself. Art is one of the most dramatic means by which the child can begin to discover himself, others, and the world around him—the inner and the outer world. The Carnival recognizes the importance of art education as an integral part of a child's existence. Art is as important as speaking, writing, spelling, and mathematics. Society must no longer allow a child to complete his education without permitting him an opportunity to express himself, his dreams, his hopes, and his fears. Without creativity in education, the end product will be an incomplete individual who is incapable of satisfactorily adjusting not only to the world around him but to himself—which is where all malfunctions in man begin.

The Carnival maintains four different programs:

1) The Pre-school Program which services local Headstart and community center children. During the regular school day, groups attend the Carnival for one

hour each week, for approximately four to six weeks. The purpose of this program is to introduce both the children and the teachers to meaningful art activities. It is hoped that the teachers who come with the children are inspired to integrate some of the activities that are initiated at the Carnival into their regular classroom program. In many cases, this has been extremely effective.

2) The Public School Program provides an introduction to the Carnival for children attending public schools in the area. These children are then encouraged to participate in the after-school program on a regular basis. This program is also a means by which the public school teachers are exposed to the effect creative activities have on their students. It also generates the desire on the part of the teacher to initiate art activities in their regular classroom activities.
3) The After-School Workshop Program is designed to service the community and the students who have been introduced to it through the Public School Program. It enables the students who express a desire, to obtain instruction on a regular basis.
4) The Parent-Teacher Workshop extends the activities of the Carnival throughout the community to parents, teachers, teachers' aids, and para-professionals.

Aside from its regular program, the Carnival finds many additional ways to bring joy and accomplishment into the lives of children. Seasonal parties are given for the children, including an annual Street Festival. The children and their parents help with the planning of these gala events.

It is hoped that through the Carnival, other groups will initiate similiar programs and that all educational institutions will be encouraged to introduce art to all children on a daily basis in a meaningful way.

Media in the Elementary Art Program

The many advances in media in recent years have brought both visual enrichment and new expressive possibilities to the elementary art program. Slides, films, filmstrips, filmloops, and television can bring the work of art into the classroom. They also constitute a new art form, offering a unique kind of visual aesthetic experience, some examples being works of art in themselves. Equally important, these media offer a new material for children's art expressions, as the making of photographs, films, and videotapes become a new means for the creation of art at the elementary level.

Some Possibilities with Media

Media, particularly motion pictures, have been important for some years in art education as a means of instruction. Excellent films have been produced which demonstrate techniques and processes, such as the use of the potter's wheel. A substantial number of films have become available which provide information about prominent artists and their works. A third and smaller group of films attempt to identify, or provide the student an opportunity to identify, with the environment as art. This latter group offers the possibility of helping the student achieve insight into the meaning of art. Helping the student achieve a feeling of identification with art remains a significant problem for art education.

Slides, in the standard 2 x 2 mount format, are probably the most versatile media available for a wide variety of experiences related to art education. Both teachers and students can, by this means, do action research relative to texture, form, line, and other art elements as these elements exist in the immediate personal environment. And sharing these findings tends to awaken and increase the sensitivity of fellow teachers and students to the art elements frequently overlooked because learning to see is unique both to the individual and to the physical conditions present when the condition or experience of seeing occurred. One is unlikely to see an interesting reflection in a puddle of water during a long intensive dry spell. But having been made aware that interesting reflections *can* be found in puddles make one subconsciously on the look out for the experience when conditions are conducive.

Since there are few films which are directed toward gaining insight and feeling for art and its elements, slide series can be locally produced which bear on this objective. Thus, an elementary school art teacher wanted sixth grade students to acquire a feeling and sensitivity for texture. A slide program was put together which explored—by means of photography—texture in nature, texture in the man-made environment, and texture in painting, sculpture, and architecture. The slide series opened with a slide of dew covered grass sparkling in the morning sunlight. "How would it feel if you ran your hand across the grass?" (cool, wet, springy, soft) or the trunk of a beech tree, the trunk of a maple, the leaf of a thistle, the surface of a window pane, weathered boards, or wire screening? Slides of paintings, sculpture, and architecture followed—the environmental slides; texture was a significant element in each. Several follow-up

activities were launched, including creating a series of tiles which, after firing, were to be assembled as a wall embellishment in the school. The slide media opened the idea and meaning of texture. And the idea of texture became more a part of students' daily life. When we speak of "awareness" and of "sensitivity," texture and the other elements of art are basically what we are meaning. The media presentation so briefly described above holds for other facets of art. Motion pictures, including loop films, may be part of a multimedia exploration of the idea. I cannot imagine not utilizing a film of "lines in motion" when confronting students with the idea of line. The wind gives movement to line; and the swaying beauty of trees and grasses in the wind, if brought into the presentation, certainly enriches the developing concept.

In more recent years light, color, and sound have become prominent, particularly in so called "related arts" experiences. "Light shows" have been a production in nature ever since our planet was formed. Sunlight bouncing off wind-rippled water and reflected onto rocks, branches, and leaves is little different from some of the effects now produced by man by bouncing or reflecting light off mirrors or other shiny material, adding color by filtering the light, and capturing the reflections on a screen. Nature's music has been the wind, birds, insects, and sound of the water splashing. We may use electronic music to accompany our man-made light shows.

The 2 x 2 slide has its place in working with light and color as art media. A variety of material combined and mounted in 2 x 2 slides provides an almost thrilling experience when projected. Thin tissue paper, colored cellophane, bits of patterned, textured material such as nylon stocking material—the list is endless (one teacher tried dipping a finger into different colors of jelly and touching jellied fingers to the tissue paper; the adhering jelly added both texture, color, and shape to the paper when projected). The opportunities for invention and creativity seem endless.

Scratch movies have been with us as an art—through media—experience for a number of years. It is surprising that the designing of these is so often left to chance. There are four types of film readily available in the popular 16 mm format for making movies without a camera. These include clear acetate leader—excellent for colored markers; opaque black leader, which provides the black and white contrast of scratchboard when lines, textures, and patterns are scratched into its surface; white leader, which can be worked on directly with inks and marking pens, with subdued pastel color resulting because of its white color; and regular 16 mm film stock—color or black and white—which can be scratched much like the black leader. Old discarded 16 mm film prints can be salvaged by soaking the film in chlorox. This removes the image on the film leaving clear film which can be worked on with inks and markers. Various kinds of music can be selected by children to provide sound accompaniment for films of this nature.

Simple environments can be created and used in conjunction with light and color slides and movies. Several shower curtain liners can be joined to form an

enclosure or tent. Spectators may sit inside the enclosure while the projectors are projecting images from outside the screen area, or the projectors may be inside the "tent," and the colors, textures, images will be visible on the outside area. Again, many opportunities exist for invention. The images can be bounced off mirrored balls or sheet mirror material. These can be on turntables causing the still slide images to move continuously.

Of projection, Moholy-Nagy observed: "The rectangular screen of our cinema theaters is nothing more than a substitute for easel or flat mural painting. Our conception of space and of the relations of space and light are still absurdly primitive, being restricted to the everyday phenomenon of light rays entering a room through an aperture. It would already be possible to enrich our spatial experience by projecting light on semitransparent screens, planes, nets, trellis-work, suspended behind each other. It is also possible to replace the present single flat screen by concave or convex sections of differing sizes and shapes which would produce innumerable patterns by continually changing positions like the facets of a prism in motion. Different films could be projected simultaneously on the walls of the cinema and astonishing effects might be obtained by simultaneously focussing a number of projectors on gaseous formations, such as smoke clouds or by the interplay of multiform luminous cones." A "projection wall" can be constructed in any classroom. The possibilities that exist in creating projections as suggested earlier, plus the possibilities for creating surfaces on which to project images, offer opportunity for almost endless experimentation.

Overhead projectors provide a larger working format for creative experiences with media. It is likely that most people have seen and enjoyed the experience of colored water and oil in a transparent tray or bowl projected, using an overhead projector. Students enjoy making projections utilizing two sheets of clear plastic, or cleared x-ray film, joined at the edges to make a transparent envelope to enclose designs created with natural grasses, leaves, and flowers—or found objects such as washers, nails, beads, screen wire, etc. The combinations that can be created are endless. The effects, when these are projected, are beautiful. We can express moods with paint and paper; the same can be done with projected media. Colored cellophane or gels added to the above creations will add a "mood" quality to the projected images.

The effect of light on color will fascinate students. Cellophane can be mounted in slide mounts for this activity. If colored cellophane is used, several layers may be needed to get an adequately intense color. Assuming we have at least red and green colors available, let a student wearing one of these colors stand in the path of the projected light beam. It is startling to see how the color of the clothing seems to change. Try the same technique, shining the lights on a colored print of a work of art—or image a mural illuminated by changing colors of light. The point is not that this is what you can do with light, but rather that these are *some kinds* of experiences which are rich in their potential for personal

discovery and inquiry. This is true of all media. Media offers new avenues to explore for creative, aesthetic experiences.

Video is one of the media forms that should become available for art education sometime in the future. At present some excellent programs on art techniques and art appreciation are being produced and utilized. But the unique imagery of this electronic medium—its possibilities in the realm of design and personal expression, are remote in accessibility because of the cost and the specialized skills needed for video utilization.

The media experience in art education will provide the student with new outlets for creative, aesthetic expression. It can be very inexpensive, and few other activities can offer the same degree of opportunity for personal creativity and expression.

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Filmmaking in the Elementary Art Program

Whether we like it or not, today's child lives in an "image" world quite unlike the "reality" world his mother knew in her childhood. Vast amounts of graphic, electronic, and film material constantly intrude upon his consciousness, interpreting rather than revealing to him fact after fact, concept after concept, bombarding him with visual stimuli that he is totally unprepared to cope with intellectually or react to physically, and reversing the usual patterns of comprehension so that he "knows" about things long before he reads about them or experiences them. It is a world where truth and fantasy are often confused, a crazy world where he is subjected to a curriculum whose main and unrelieved thrust is the teaching of reading, when "viewing" has long since replaced reading as our primary means of gaining information or forming attitudes—an uncertain world in which the school is in the precarious position of being entrusted with the perpetuation of a word-based culture at a time when the authority of the printed word is threatened on all sides; a world where the signals will be increasingly sophisticated and pervasive and the perceptual schema will become more and more complex.

Somehow the media explosion which has rocked our culture to its classical foundations has done so in such universal terms that it seems not to have shaken the composure of the individual. Quite obviously, it is easy to accept the implications of the media without feeling any compulsion to either understand or utilize the forces which generate its energy. The mother who settles the children down in front of the T.V. while she goes about her household chores does so as if mothers have always done so. And yet we know something is happening to those children that did not happen to that mother.

And so it has been with art education. Despite the communications revolution, nothing approaching the revolutionary has occurred within the field. In fact, ever since the early years of the century when Franz Cizek pronounced his famous old dictum "The material is the teacher" and the child with his newly discovered innate "creativity" became central to the art curriculum, art teachers have steadfastly adhered to a well recognized status quo. Only the rare excursion

away from paint, paper, clay, and papier maché has interrupted the comfortable continuum we have come to know as accepted practice.

We teach by tenets developed in the security of a print-oriented reality world, in an age of innocence and gradual change. Yet we live in a media world characterized by precociousness and disenchantment where the pace is frenetic and the future uncertain.

And so the question remains "What'll we do with baby?" Taking him away from the television won't do much good because he'll crawl right back. After all, he's part of the media explosion; a citizen of the image world. He's right at home in the very communications environment with which the classroom has such an uneasy relationship. Could it be that art education, as we know it, is so out-dated that it has nothing to offer him?

Just as art remains a constant to be expressed in different ways by different civilizations, perhaps established practice can provide us with, at least, some insights as to how we can best prepare each new generation to cope with each new situation. While Cizek's admonition that "The material is the teacher," for example, seems almost an anachronism, still it suggests, surprisingly enough, what may be the most effective clue for matching the strengths of art education to the demands of present culture. The problem is to identify those materials which hold within them the essence of a new way of life and to discover how best to put them to work in a manner appropriate to the times.

One contemporary material, perhaps the most significant, an obvious link between the skills of the art educator and the needs of the child in a media-oriented culture, is "film." Not difficult for any child to work with and understand, it, nevertheless, embodies the basic potential common to the most sophisticated electronic and cinematic techniques. Interestingly enough, if thought of as just another art material to be worked with as naturally as the child would work with clay or wire or paper, it can benefit as fully as they from the same expertise that has proven so effective in accepted practice.

Yet, conversely, it is unlike all the traditional materials because it introduces a new element into the art room—time. Just as a piece of music cannot be heard all of the same instant so must a film be viewed not as an instant in time but as a time continuum. Thus when the child works with film, he, in effect, manipulates time: he creates with time. In working with film, exploring its possibilities, mastering its techniques, he begins to understand cinematic time and therefore the mystique of all screened or electronic visual phenomena. And, in turn, he becomes more perceptive about the forces which shape present culture.

Filmmaking, too, challenges the traditional concept of the studio or classroom centered program. In fact, involving as it does such non-art factors as sound, drama, and movement, it can only flourish when the accepted boundaries that delineate art as a discrete area are disregarded. There is a different creative rhythm in filmmaking than in any other art activity, a rhythm that is out of step with a lesson sequence type of teaching. Cameras need to be available for student use off school grounds and after school hours. Each filmmaker has an

individual pace for editing and reshooting. Time allowances need to be made for processing. Filmmaking, technically and philosophically, is a new art that demands a new kind of teaching and a new kind of academic freedom. Indications are, however, that the more liberated, individualized, interdisciplinary approach that works best with film is being more and more accepted as the instructional pattern that works best for schools generally, so that film may yet become a pacemaker in curriculum construction, rather than a maverick.

One may argue, of course, whether or not filmmaking is actually within the province of art education. In many schools it is considered one of the language arts, in others a club activity, while in some schools it exists as a generalized area which has come into being merely because of the enthusiasm of a faculty member. It is difficult, however, to think of the art educator as not becoming tremendously involved in film and assuming a leadership role in school filmmaking. The motion picture, undoubtedly the art of the century, is perhaps the only art form that has achieved universal communication with all people. It cannot help but have a dual appeal for those of us who are both artist and teacher. While filmmaking has only just begun to make an impact on the schools, there are enough examples of children's films to point up a direct parallel between the developmental modes of child art and those demonstrated in the content and construction of children's films.

There have been other instances already cited that suggest the compatibility of art instruction and film instruction and the feasibility of film, whether taught by the art teacher or the classroom teacher, being based in art rather than in technology.

Considering the pervasive influence of television on today's child, it would seem sensible to assume that working directly with video tape in school is more logical than working with film. It is true, of course, that video recorders, particularly protable units, can be used to great advantage with elementary children and will become even more feasible and effective as cost factors decrease and equipment is increasingly miniaturized. But, as things now stand, film has a much greater potential than tape in allowing the child both to express himself freely and to understand the art form which is common to both film and television. While television depends for communication on transmission and film on projection, the actuality of expression in both is identical. So that the child who has made films identifies with the creative act in video as readily as he does in film because he understands the basic manipulations involved. In the elementary school particularly, the Super 8 movie camera which is light, cheap, easily maneuverable and uniquely suited for individualized filmmaking is infinitely preferable to heavier, extremely expensive, television equipment which, just because of the replacement cost, would never be as freely available to children as camera equipment.

Color, too, has an obvious advantage that school films have over school tapes. But, the greatest asset which film has to offer as contrasted with tape is its editing capability. Not only can it be easily edited and spliced, but the cost is

negligible. Because he can edit, the child can control the time elements in his film and so participate fully in the filmmaking process.

Now that schools have been involved in filmmaking for some years, it is obvious that children can produce films of tremendous excitement, ingenuity, and charm. Jonas Mekas, the well known film critic for the "Village Voice" in its May 11, 1972, issue reports on a visit to the Fifth Annual Middle School Festival of the Coliegiate School in Manhattan:

> *What amazed me most was not that so many students are making films, but that some of the films, particularly those made by the lower grades, are so good. They are really, really good. Another thing that amazed me was that these boys of 10 or 12 seem to start with the techniques of cinema that the American film avant garde took a decade to come to. And these sixth grade boys come and begin right there, where the avant garde left: they begin with single frame shooting, with four-screen projections, with superimpositions, and lyrical forms of cinema–name anything. I saw a film called "Animated Pot-Pourri" in which 42 boys of grades five to eight participated and which had some of the most exciting animation work I've seen anywhere. I saw a film called "Weird," made by a large group of fifth and sixth graders, and this was a four-screen film, and they did a perfect projection, and the film was so packed with visual events that I could barely believe my eyes. It is the best four-screen movie I've ever seen. And then I saw a film called "Pixillation Boys," made by twenty boys of the fifth to eighth grades, which again was as exciting a single frame movie as you could find.*

Films every bit as engaging and accomplished as these, made by elementary school children as well as secondary students, are being shown in film festivals all across the country. The fact that most of these festivals, such as those organized by the Department of Art Education at the University of New Mexico, are still only in their third or fourth year indicates how recently filmmaking in the schools has gained recognition. "The Film Thing" held annually at the College of Education, University of South Florida, with its student workshops and fine program of films, is still only in its third year, as are the extensive Film-Media Shows sponsored by the Division of the Humanities and the Arts of the New York State Education Department. This sudden emergence of festivals everywhere–California, Arizona, British Columbia–indicates the vigor of the filmmaking movement and suggests a real enthusiasm for film on the part of both students and teachers.

Much student enthusiasm springs from the extraordinary motivational element inherent in film. Many of the films shown at festivals are produced by children completely on their own. Not only is an exceptional aptitude for filmmaking apparent in many of these, but there is overwhelming evidence these youngsters were prepared to put hours and hours of work, not to mention pocket money, into film projects made under no compulsion and for no reward

but the satisfaction of expressing themselves in film. It we believe that the most valuable education is self-education and the best discipline self-discipline, film has something uniquely valuable to offer the contemporary classroom.

It does not seem unreasonable to assume that this unusual aptitude for filmmaking, the surprising self-discipline of so many young filmmakers, and the recent nation-wide excitement about school films by both critics and teachers are strong indicators that filmmaking has a unique relevance for today that could easily become the key factor in art education to provide our children with the visual skills and awareness they need to achieve fulfillment in a technological civilization.

Television and the Elementary Art Program

The possibilities of television in the elementary classroom for the enrichment of the art program are numerous. Television has the potential of reaching huge audiences to implement the best and most innovative thinking in the field of art education. It can reach more students and classroom teachers than any other media at the present time. Because it can encompass the entire national viewing audience, it should be used to bring about changes in art education theory and methodology.

All television, like all of life's experiences, is educational; the question is what are we trying to teach, why, and how? There is no doubt that since television is a visual as well as an auditory medium, it should be particularly effective in enhancing an art education program in the elementary classroom. That it has often failed to do so in the past history of this newer media does not mean that progress has not been made. There has been a gradual improvement in the kind and quality of art programming offered to the elementary classroom.

Total television instruction does not and has never been intended to replace the classroom teacher. What it can and should do is to provide a tool for teaching and implementing art sensing, experiencing, and making. The goal of quality instructional television in art should be that which Lewis Mumford maintains is the goal of quality art education: first, to open the closed eye, and second, to open the inner eye, the eye of vision and dream.

The first rule of television instruction is never to use it except when it fills a vacuum of need, when it offers experiences, images, and insight that classroom instruction cannot provide, and always to use it professionally. Investigations have shown that when television is wisely used, it can and does help the teacher do a more effective job.

Children are usually predisposed toward television from constantly watching at home. The critical attitudes and abilities of children for the art form of television are probably more developed, sophisticated, and actively used than for any other art form. Usually most children have good viewing and watching habits from home viewing. These habits which carry over into the classroom may be an

advantage for younger children but may prove to be a disadvantage for upper elementary students when they think of television solely as entertainment. Instructional television will certainly have educational objectives, but it should contain elements of entertainment for audience involvement and response.

The relatively recent advent of television to the teaching field and the lack of proper preparation of art specialists for the possibilities and potentials of the medium have resulted in poorly produced and non-aesthetic programs. The medium requires something more than just recapitulation of classroom experiences. Early T.V. production, limited in personnel, time, and money, simply turned the camera on a teacher demonstrating or lecturing to a captive audience. Steadily and gradually art educators have seen the possibilities of educational television as a communication medium with inherent power as a visual art form and as a visual and audio stimulant in the classroom. There is a natural affinity of television as medium and the visual arts. There is a natural affinity of children for television. The teacher's fear of television replacing her seem to have passed–it is no longer a threat. Instructional television involves both the child and the teacher. When used successfully it is valued by the teacher as an essential organizing unit, a valuable contribution to the curriculum.

There are at least three basic ways in which television can be used to contribute to the art education program in the elementary classroom. First, the well planned, thoughtfully produced instructional art series, viewed by students and teachers in the classroom, can serve to enlarge the scope of art instruction by increasing the student's awareness, deepening his understanding and comprehension as to the meaning of art in contemporary life–the relationship of man to himself, to his fellow man, and to his environment as expressed through art images and objects. There is a wealth of material that can be visually and audibly compressed into a short period of time. One of the valuable assets of television is that it can assemble material for the student and teacher–material that is not accessible or is time-consuming to gather. With the constant improvement of television equipment and accompanying reduction in its cost, it is conceivable and probable that standard school equipment will soon include compact portable video tape recorders and play-back machines. With this equipment, any useful instructional material may be taken from any TV broadcast source, recorded, and stored for later replay in the classroom by student or teacher. The small cassette television tape recorders now on the market can be operated by a preschool child. With the addition of light-weight color cameras a classroom will be prepared and able to produce its own instructional materials, make visual reports, and use television as a medium for creating television art.

Instructional television on the elementary level may be locally produced and serve a limited local need, enhancing and strengthening the art programs of a school district or city school system. In recent years art series aimed for wider distribution have been produced and distributed on a national level. "Meet the Arts," "Images and Things," and "Meaning in Art" are examples of this kind of

quality programming. "Images and Things," a series of thirty programs for the intermediate or middle school child, produced for National Instructional Television, was carefully planned, funded, and produced by a consortium of educational organizations over a three-year period of time. The program is being widely used and enthusiastically received. The series provides experiences organized around themes and ideas which open up possibilities for a wide range of classroom utilization. The program was designed to evoke positive, personal, divergent responses from the viewing student. This type of program has the potential of bringing visually exciting images, ideas, artists, and art objects to the classroom, revealing to children, places, people, and art objects inaccessible to most classrooms or viewed through the camera's lens in ways never to be examined by the human eye. This type of programming bombards the viewer with visual imagery and creates an open-ended kind of instruction that invites the students and teacher to engage in dialogue, further exploration, and active continuation of the ideas, concepts, and information developed in the television lesson.

A second growing use of television in elementary school by children, is the exploration, manipulation, and recording of images by television—TV as an art medium. As the cost of television equipment is reduced and as more of this equipment is produced for school use, there should be increased use of the television camera and recorder by the students for forming images, manipulating light patterns, and recording electronically a product to be later shared with others. Just as filmmaking is becoming an accepted part of the elementary art program, so does television production relate to the contemporary child, and it should have a place in program planning. The medium of television has such possibilities for image-manipulation that it becomes an exciting possibility to think of the preschool, kindergarten, or primary age children with the possibiltiy of forming, developing, manipulating, and recording electronically their own configurations using television cameras and video tape recorders, and a continual use which leads to the development of skill and control of the medium by older students. Television production by children, as visual reporting, has unlimited possibilities.

A third value which television might have for the elementary classroom is its use for recording and evaluating methodology, programs, or the progress of students. A visual record of class and individual art activities could be recorded for later viewing and discussion or as motivation for further activity. Teachers are using television for recording their own performances and interaction with students in the classroom for later play-back, alone or with others, to analyse their own teaching behaviors and skills.

The use of television in the elementary school has deep potential. It can draw children and teachers into experiences in the arts and art education by the richness of its vividness and emotional power. It can span the visual-verbal communication gap and lead to discovery of the seen world.

Career Education in Art at the Elementary Level

Curriculum Development in Art Education has in no way focused in on the total concept of career opportunities available to youth or adults. The educational programs nationally are oriented to the fine art concept with only a minimal or non-existent overview of the applied art aspects of the many faceted disciplines related to the global term "ART." The fine art concept is indeed a hands-on approach but usually with no mention of the career aspirations that could be used for motivation. If career motivation is used it is in terms of an individual sculptor painter without the global concept of fashion designer–to model maker, and the other related possibilities.

Today's public school curriculum developer must be aware of the many currents running through education. Art educators are no different, and the following information is offered for your use in building a comprehensive art curriculum in the preschool and elementary grades. Commissioner Marland has said,

> *We must be concerned with the provision of exciting and rewarding and meaningful experiences for children, both in and out of the formal environment of classrooms. When we use the word "meaningful," we imply a strong obligation that our young people complete the first 12 grades in such a fashion that they are ready either to enter into some form of higher education or to proceed immediately into satisfying and appropriate employment. Further, we now hold that the option should be open to most young people to choose either route.*[1]

From a proposal that was instituted at an eastern college from a conference supported by Federal funds, the following career education characteristics were devised:

1. Career preparation should begin in the elementary schools with a realistic picture of the world of work. Its fundamental purposes should be to familiarize the student with his world and to provide him with the intellectual tools and rational habits of thought to play a satisfying role in it.

2. In junior high school, economic orientation and career preparation should reach a more sophisticated stage, with study by all students of the economic and industrial system by which goals and services are produced and distributed. The objective should be exposure to the full range of career choices which will be available at a later point and full knowledge of the relative advantages and the requirements of each.
3. Career preparation should become more specific in the high school, though preparation should not be limited to a specific occupation. Given the uncertainties of a changing economy and the limited experiences upon which vocational choices must be made, instruction should not be overly narrow but should be built around significant, expanding opportunities.
4. Career education should be based on a spiral curriculum which treats concepts at higher and higher levels of complexity as the student moves through the program. Career preparation should be used to make general education concrete and understandable; general education should point up the career implications of all education. Curriculum materials should be prepared for both general and career education to emphasize these relationships.

Theorists have stated for many years that career development is a process that begins with the birth of the child and continues throughout his life. Many have written widely on the subject, and their thoughts can be pointed up by Donald Super (8) who states:

> *In infancy the individual begins the process of forming a concept of himself, developing a sense of identity* . . . Exploration *appears to be the first phase and a continuing process* . . .

Career development is that one aspect of life-long individual development which relates to the occupational needs of the individual and which occurs with social development, emotional development, intellectual development, and general personal development. All facets of individual development are integrated with each other in a life-long continuing process.

Career development involves related, sequential, nursery-to-adult experiences that aid the individual in

–identifying interests, abilities, and opportunities;
–making meaningful plans and decisions;
–developing occupational potential towards a satisfying career life; and
–allowing for wise decision-making for possible future goal changes brought about by technological or social change.

The conference developed the following list of objectives and curriculum considerations in regard to the school's role in supply art career information.

Model–Keyword–Involvement

Objectives:

1. Make available to all children at each level a variety of experiences to develop self-awareness of interests, natural abilities, and aspirations
2. Give children necessary exposures for development of attitudes toward careers through such media as literature, field trips, and hand-on materials
3. Develop appreciation of the technological world
4. Prepare students for jobs of future as well as today's
5. Make our community our Learning Laboratory
6. Use all aspects of community life as resources

Curriculum Considerations

1. Constant change of classroom appearance according to interests
2. Lists of possible things, subjects, careers teachers can do in classroom
3. Inventory of community experts–facilities available
4. Curriculum has to have consistency of learning experiences at each level
5. Curriculum must be flexible

It has been felt that not only will the global look afforded by career opportunity inclusion motivate students towards future goals within the arts, but it will also afford retraining opportunities to all age levels of the community. The unique opportunity to work together with a total community in its education commitment harkens back to the Owatonna Project in the 1930's but with more of an impact.

Career informational banks of slides, T.V. tapes, tape recordings, film strips, records, hands on material, pictorial files, and descriptive information will be necessary for all aspects of this program in in-service training, pre-service, retraining, etc. The possibility of developing career corrals for individualized hands on information built for differing levels of maturity will be a prime need for the school system in curriculum development.

The potential of the total field of art career opportunity must be researched, documented, and developed for all age levels from pre-schooler to adult age. This bank of information and hands-on material will be so structured that the spiral of Brunner's theory or the building blocks of knowledge will be expanded for the age and maturity levels of individuals, and they may proceed into more in-depth information at their own level of inquiry. The teacher must be in affect the librarian, not possessing but identifying, able to watch the source and depth of material available and help each individual move forward at his own level of interest and aspirations. The student would be required to maintain a continuing educational journal or log, and the teacher would also maintain from a check off list the students' increased awareness and interest.

The inclusion of this type of art career information must also be cognizant of family aspirations for their offspring. Involving and communicating with the parents must be considered as a prime responsibility of the school or art department if career information is to be valuable. Many fine resource people may be found in your community to bolster with models your career

information banks. Their involvement in your program can only strengthen its acceptance within the educational and community families.

A partial list of resource materials is presented here as a help. This information is in no way to be taken as a comprehensive bank of career information.

Career Guidance sound filmstrips from Educational Dimensions Corporation, P.O. Box 488, Great Neck, New York 11022

Art Careers Opportunities in Industrial Design, Graphics Art Careers, Interior Design and Decoration. Vocational Guidance Manuals, Universal Publishing and Dist. Co. 235 East 45th Street, New York, New York 10017

The Kern Art Education information inventory: A progress report. Kern, Evan J., Ohio State Univ., Columbus. Coll. of Education. 8 p., Edrs price MF-$0.65 HC–$3.29/Academic Achievement/Aptitude/Art/*Art Education/*Career Planning/Cognitive Processes/*College Students/*Decision Making/Guessing (Tests)/Multiple Choice tests/Occupational Guidance/Student Attitudes/*Testing/Test Reliability/Vocational Interests/*Kern Art Education Information Inventory.

The inventory, consisting of 100 multiple-choice items, was developed to assess four areas of a student's knowledge of art and art education: art materials and processes; the history of art; art theory and criticism; and art education theories and practices. Administration takes thirty minutes, standard IBM answer sheets are used, and either hand or machine scoring is acceptable. (AG) Educational Resource Information Center, 4827 Rugley Avenue, Bethesda, Md. 20014.

May also write to the state department of employment for jobs and job descriptions.

A partial listing of art related careers is also offered to assist your planning:

Architect–Plans and oversees the construction of buildings, marine projects and other construction work.
Art Critic–Reviews art work and writes his comments for publications.
Art Director–Directs the activities of an art department devoted to news and criticism of art; may be in charge of the art department of a firm.
Art Editor–Conducts a newspaper or magazine department devoted to news and criticism of art; may be in charge of art department of a firm.
Art Layout Man–Prepares and arranges art layouts for sketches, pictures or diagrams used to illustrate articles in a newspaper or magazine.
Artist–Engages in making a living from his proficiency in painting, sculpture or illustration.
Cartoonist–Prepares cartoons for publication in a magazine or newspaper.
Commercial Decorator–Paints designs on china, celluloid novelties, furniture, tinware, and other articles.
Commerical Designer–Creates designs or patterns for commercial articles.
Costumer–Designs and orders costumes for actors and actresses according to the characters they are to portray.

Curator–Has charge of an art gallery, arranges pictures for display, and searches for new exhibits.

Designer–Creates or marks out a design for clothes, furniture, machines, or other articles, or reproduces designs made by others.

Display Artist–Designs, paints, or sketches backgrounds or fixtures for use in window or interior displays.

Display Manager–Originates window and interior displays and selects the time and place for each display.

Fashion Artist–Specializes in the drawing and painting of garments worn on the human figure; is a commercial artist.

Fashion Columnist–Writes a fashion column appearing regularly in a newspaper or magazine.

Fashion Editor–Specializes in conducting a department of a newspaper or magazine devoted to fashions in clothes.

Engraver–Engraves lettering or designs in printing plates or jewelry.

Interior Decorator–Designs artistic interiors for homes, hotels, clubs, boats, and motion picture arts.

Jeweler–Makes and repairs articles of jewelry.

Jeweler and Flatware Designer–Draws original designs for jewelry and flatware.

Layout Man–Outlines patterns and marks shapes on textiles, sheet or structural metal, glass or leather, for subsequent cutting, punching, bending and assembling; may also be an artist who lays out the form of an advertisement.

Letterer–Paints initials, monograms, company names, or does other lettering work.

Model–Poses for artists and photographers or models clothing for buyers.

Mural Painter–Decorates walls of public and commercial buildings with figures and designs.

Painter–Performs all types of painting work.

Photoengraver–Prepares copper or zinc plates to be used in printing.

Photographer–Takes photographs of persons, scenes, or things.

Portrait Painter–Paints a likeness of a person, usually in oil or watercolor, on a canvas.

Retoucher–Spots out undesirable features and adds desirable tones to negatives or prints of photographs.

Sculptor–Models statues in clay or wax and then chisels out statues from marble or stone.

Sign Designer–Visualizes and sketches the design for a neon or electric sign.

Sign Painter–Designs, lays out, and paints signs.

Sign Writer–Writes, paints, or prints, by hand, signs or shoe cards used for display of other purposes.

Stylist–Advises advertising, display, and merchandising departments on what general merchandise to feature or purchase.

Teacher–Instructs students in an educational institution in art courses.

Window Trimmer–Arranges displays of store merchandise in store windows or showcases.
Wood Carver–Decorates furniture or other wooden parts by carving ornamental designs in the wood with hand tools.

Mechanical Drawings:

Aeronautical Engineer–Designs, tests, and supervises the construction of aircraft.
Architect–Plans and oversees the construction of buildings, marine projects, and other construction work.
Architectural Engineer–Plans and designs the engineering features of buildings and similar structures; is a civil eng.
Architectural Modeler–Makes models from designs of buildings, bridges, and other structures.
Automotive Engineer–Designs and supervises the construction of automobiles, trucks, trailers, and other automotive equipment.
Cartographer–Compiles, draws, and copies maps.
Civil Engineer–Specializes in the construction of bridges, waterworks, dams, highways, buildings, and municipal sanitary systems.
Design Engineer–Creates designs for electrical or mechanical machinery, apparatus or equipment.
Designer–Creates or marks out designs for clothes, furniture, machines or other articles.
Die Cutter–Operates a die cutting machine to cut or stamp small pieces of various shapes.
Die Designing–Makes drawings of dies necessary to form a complete forging, stamping or other metal forming work.
Die Marker–Specializes in the construction, repair, and maintenance of dies for forging, stamping or other metal forming work.
Die Sinker–Makes use of or finishes dies but usually performs a particular operation such as cutting.
Industrial Engineer–Conducts time and production studies, plans plant facilities, sets up wage scales, and organizes safety campaigns.
Landscape Engineer–Carries out plans of architect.
Layout Mar–Outlines patterns and marks shapes in textiles, sheet or structural metal, glass or leather, for subsequent cutting, punching, bending, and assembling.
Machinist–Carries through to completion the construction and repair OF ALL KINDS OF METAL PARTS, TOOLS, AND MACHINES.
Marine Engineer–Supervises the construction and installation of mechanical equipment of ships and other marine equipment; is a mechanical engineer.
Mechanical Engineer–Designs industrial tools and machinery, supervises their operations, and conducts research.
Meteorologist–Studies weather conditions and forecasts changes in weather; prepares weather maps, reports, and bulletins.

Patternmaker–Engages in making foundry patterns
Sheet Metal Worker–Fabricates, assembles, alters, repairs and installs sheet metal articles and equipment; may mark layout on sheet metal according to blueprints or specifications.
Sign Painter–Designs, lays out, and paints signs.
Teacher–instructs students in an educational institution in mechanical drawing courses.
Tool Designer–Designs special tools used in an industrial shop.
Tool Maker–Specializes in the construction, repair, and maintenance of machine shop tools and equipment.

REFERENCE

1 Sidney P. Marland, Jr. Annual Report, "The Condition of Education in the Nation."

Chapter IV
SUMMARY

Summary

The contributions comprising this report make evident what is, at once, the great potential and complicated problems confronting art educators as they identify their roles and directions in elementary schools. On the one hand there is the challenge and excitement conveyed by a "new language," directing energies toward a broader more pervasive context–deeper personal meanings, more fundamental awareness of social and aesthetic consequences, more focused attention upon the processes and forms of art, greater pressures for accountability to the community, enlarged possibilities for media, etc., etc., etc. On the other hand, there is the gnawing realization that extending commitments, enlarging responsibilities can bring one perilously close to trying to "become all things to all people." Identification with the deeper, more subtle meanings embodied in the arts, responsiveness to the idea of "environment as art" have brought us to a point where it is no longer clear as to what distinctive and unique functions are performed by teachers of art. The field is in crisis–caught in the dilemma of reaching to involve itself with burgeoning areas of knowledge while struggling to maintain its distinctive function in education.

The handwriting on the wall is clear: our elementary schools are moving toward systems of greater openness and flexibility. A new balance is being sought between specialization and generalist orientations. Team teaching in elementary schools, for example, requires staff members who are able to plan and operationalize programs with greater depth and breadth than would be expected in self-contained classroom orientations. Many art teachers or supervisors now find themselves being oriented to "a team" rather than individual teachers. Indeed, in growing instances, we find "art teachers" as part of a team in which their responsibilities extend to other areas of learning.

The distinctive characteristic of teachers of art is their clear commitment and competency to deal with visual and aesthetic phenomena–the creation of visual forms, understanding works of art created by others, making decisions regarding one's visual environment. As such, teachers of art need not be set apart from others. Indeed, the visual arts can be related to all of the arts; they can be seen as a critical component in the total educational process.

This report has set forth the very broad domain for the teaching of art in elementary schools:

1) To develop each student's mastery of simple skills in expressing and realizing ideas in visual form—through familiarity with media that lend themselves to the expression and realization of ideas;

2) To develop in each student a positive self-image, a sense of personal confidence and willingness to deal with visual forms; to assume reponsibilities for dealing with visual choices in areas of personal expression and the environment-at-large;

3) To develop in each student empathy and appreciation for the work of others; to build awareness that the arts honor the distinctive insights afforded through the expression of persons in other times and places;

4) To develop a beginning awareness of art forms as part of a larger tradition of man's achievements; to have students grasp the larger context of forms (past and present) that comprise the history of art;

5) And, perhaps most critically, to develop aesthetic awareness—the capacity to seek out the unusual, poetic, in short, those dimensions that enhance "the quality of life."

Overall, this report makes clear the breadth and depth of involvement on the part of teachers, administrators, and community cultural resources in developing an effective elementary school art program. Gone are the days when the arts could be thought of as simple, decorative additions to the serious business of learning. The challenge confronting our elementary schools is one of making them demonstrations of the very values we espouse regarding art being integral to the total school program. The ideal projected is one that calls for art teachers in each of our elementary schools providing their own unique insights into visual and aesthetic phenomena. In the long run, the strength of the arts will become more manifest as teachers learn to pay attention to the aesthetic potentialities in all of our experience. This has been a recurring theme in the literature of art education. What has changed are the possible media, ideas, and contexts for instruction. New art forms and teaching circumstances present new opportunities for dealing with the continuing human quest to enhance the very quality of our lives.